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AUTHENTIC GUITAR TAB EDITION

THE ROLLING STONES

LET IT BLEED

ALFRED'S
CLASSIC
ALBUM
EDITIONS

THE ROLLING STONES

LET IT BLEED

ALBUM NOTES

Release Date: December 5, 1969
Top Chart Position: No. 3, reached December 20, 1969
Standout Tracks: "Midnight Rambler," "Gimme Shelter," "You Can't Always Get What You Want" and "Let It Bleed"
Significance: Recorded mostly without founding member and original lead guitarist Brian Jones—who left the band before the album was finished; released at roughly the same time as the band's infamous free concert in Altamont, California; introduced American Mick Taylor as the new guitarist.
Milestone: Featured Keith Richards' first lead vocal performance with the song "You Got the Silver"; when the album reached No. 1 in the U.K., it displaced the Beatles' *Abbey Road*.

Alfred Publishing Co., Inc.
16320 Roscoe Blvd., Suite 100
P.O. Box 10003
Van Nuys, CA 91410-0003
alfred.com

In Association with ABKCO Music Inc.
1700 Broadway
New York, New York 10019
abkco.com
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ISBN-10: 0-7390-4149-5
ISBN-13: 978-0-7390-4149-9

FOREWORD

The last Rolling Stones album of the 1960s, *Let It Bleed*, was released on December 5, 1969, timed to coincide with the band's first U.S. tour in three years. December 6th would find them playing the infamous free concert at Altamont, California, documented in Albert and David Maysles' film *Gimme Shelter*—which derived its title from the first track on the U.K. release of the album. Sadly, the foreboding, apocalyptic vision of the song was born out by the mayhem of that night. "Midnight Rambler" is also thematically frightening as it invokes the Boston Strangler, who had, only two years earlier, been convicted of murdering 13 women. Clearly, the decade was ending on a dark note and the Stones were providing the soundtrack.

Though Brian Jones contributed percussion and autoharp to "Midnight Rambler" and "You Got the Silver," he officially departed the band on June 9th of that year. Two weeks before his death on July 3rd, he was replaced by Mick Taylor, a 21-year-old American who had played in John Mayall's Bluesbreakers. Taylor made his performance debut with the band at a huge free concert in London's Hyde Park that took place two days after Jones's death. Like the man he replaced, Taylor is heard on only two tracks of *Let It Bleed*: "Country Honk," a countrified version of the hit single "Honky Tonk Women," and "Live with Me."

Produced by Jimmy Miller, who had worked on *Beggars Banquet*, the album presents a broad spectrum of stylistic diversity. Guest musicians include former Raelette Mary Clayton, whose searing vocals are heard on "Gimme Shelter;" keyboard men Nicky Hopkins, Ian Stewart and Leon Russell; Ry Cooder (mandolin); Al Kooper (keyboards and French horn); Bobby Keys (sax); and Byron Berline (fiddle), among others. "You Can't Always Get What You Want" features the London Bach Choir augmented by a female soul gospel chorus including Madelaine Bell, Doris Troy and Nanette Newman, with percussion by Rocky Dijon and a brilliant arrangement by Jack Nitzche. The track is thought to be the Stones' counterpoint to the Beatles' "Hey Jude." (Of course, the album's title is clearly a clever riposte to *Let It Be*.) Along these same lines, it should be noted that *Let It Bleed* climbed to No. 1 on the U.K. album charts, displacing *Abbey Road* from the top slot.

Save for the mesmerizing version of Robert Johnson's blues classic "Love in Vain," all of the songs were Jagger-Richards compositions with Keith Richards' first-ever lead vocal heard on the plaintive "You Got the Silver."

Let It Bleed is acknowledged today as one of the most powerful of all Rolling Stones albums. Recorded and released during a time of turmoil in the world and within the band, these songs endure as testimony to the power of the Stones' transcendent artistry. Despite or, perhaps, because of the bleak vision of most of these songs, they have endured through the years like the Stones themselves.

THE ROLLING STONES

LET IT BLEED

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PianoSheets.ru архив нот

LET IT BLEED

Words and Music by
MICK JAGGER and KEITH RICHARDS

freely

(A♭) (G) (C)

***Elec. Gtr.**

mf

w/slide

*Elec. Gtr. in Open C tuning (written in concert key) : ⑥ = C; ⑤ = G; ④ = C; ③ = E; ② = G; ① = C.

Moderate country rock feel ♩ = 116

Intro:

Elec. Gtr. tacet

Capo III → A D Dsus D

***Acous. Gtr.**

mf

*Recording sounds one and one half steps higher than written due to capoed gtr.

**Acous. Gtr. w/capo III, chord frames and TAB numbers relative to capo.

E A Asus A

1. Well, we all

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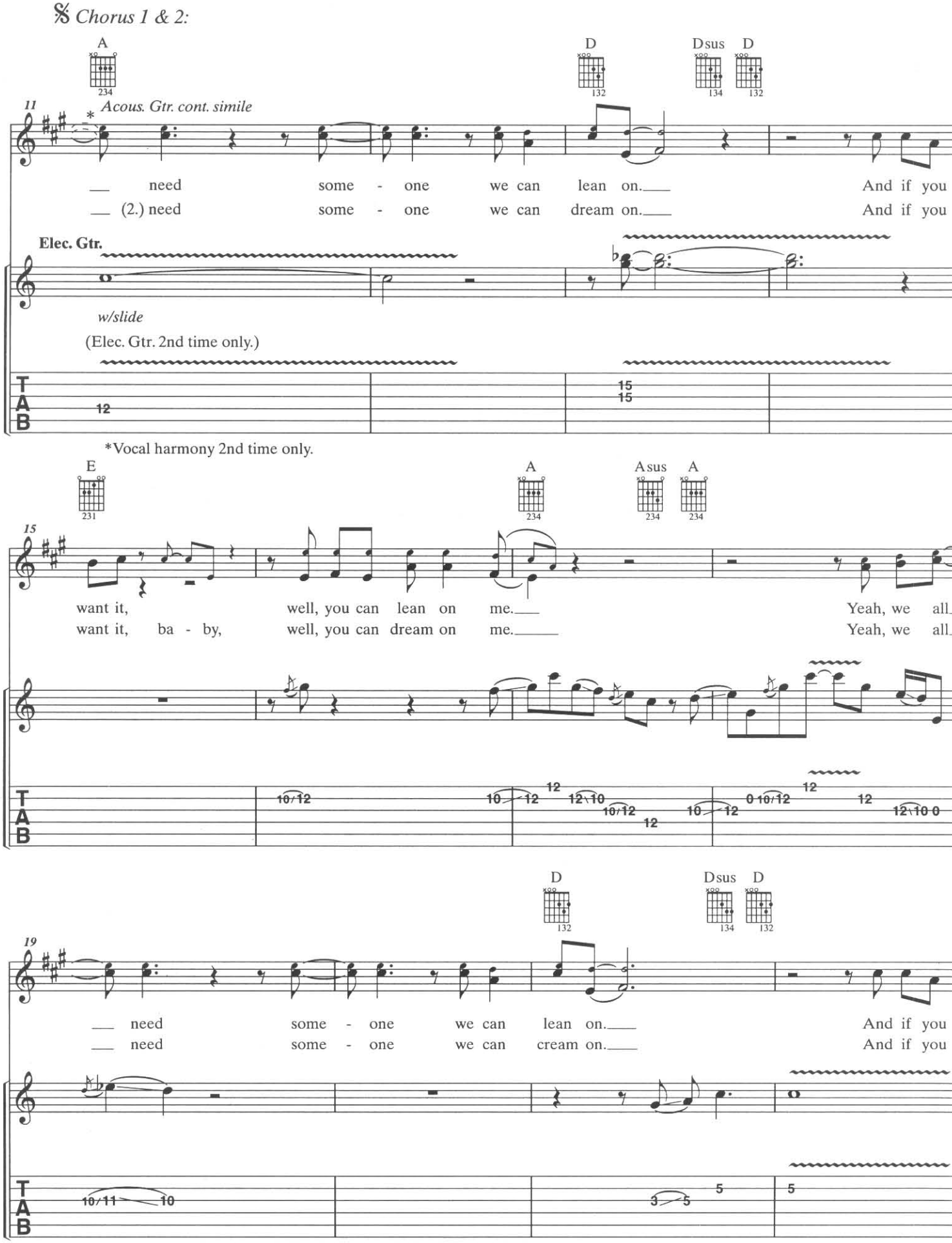
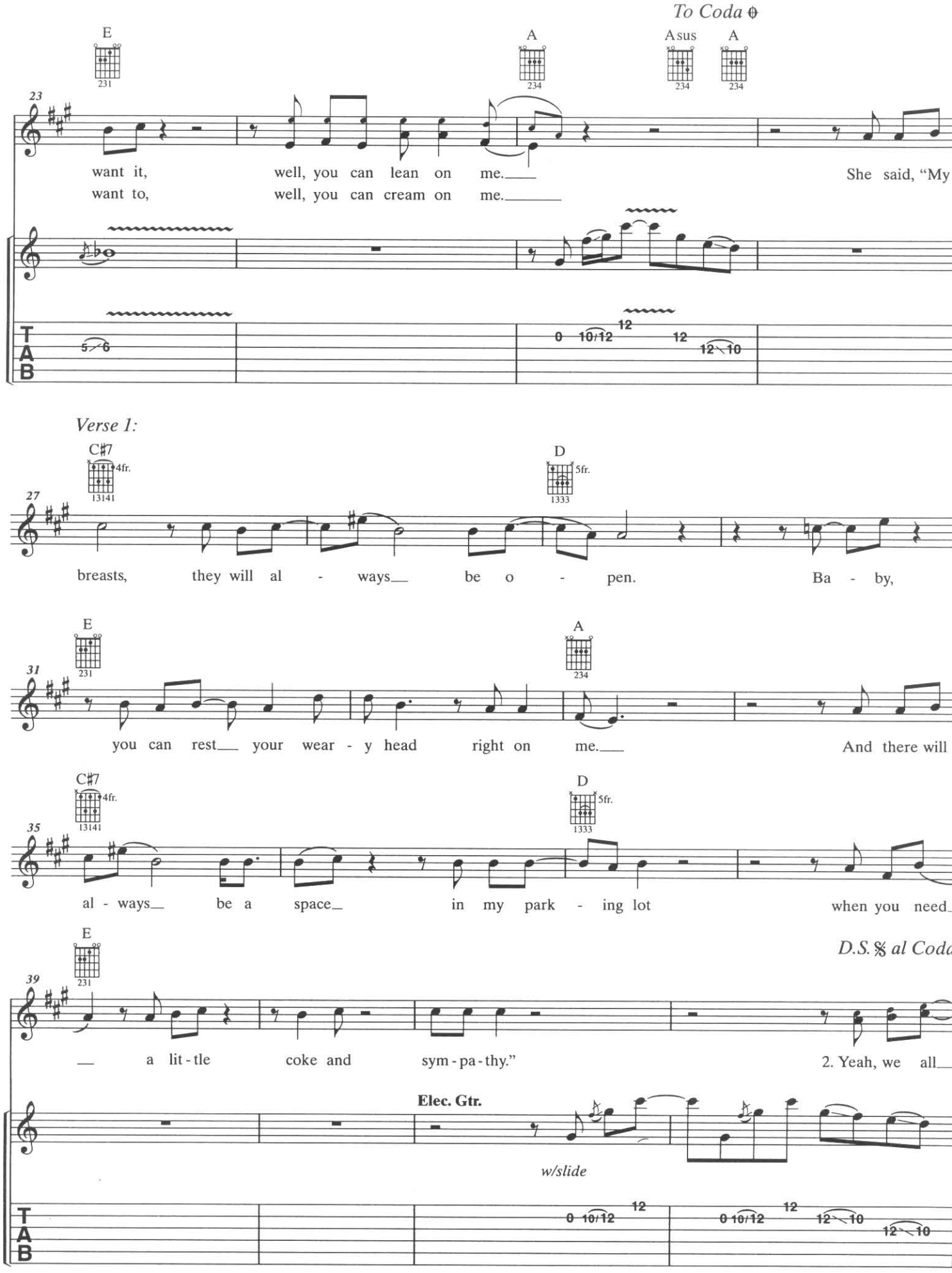
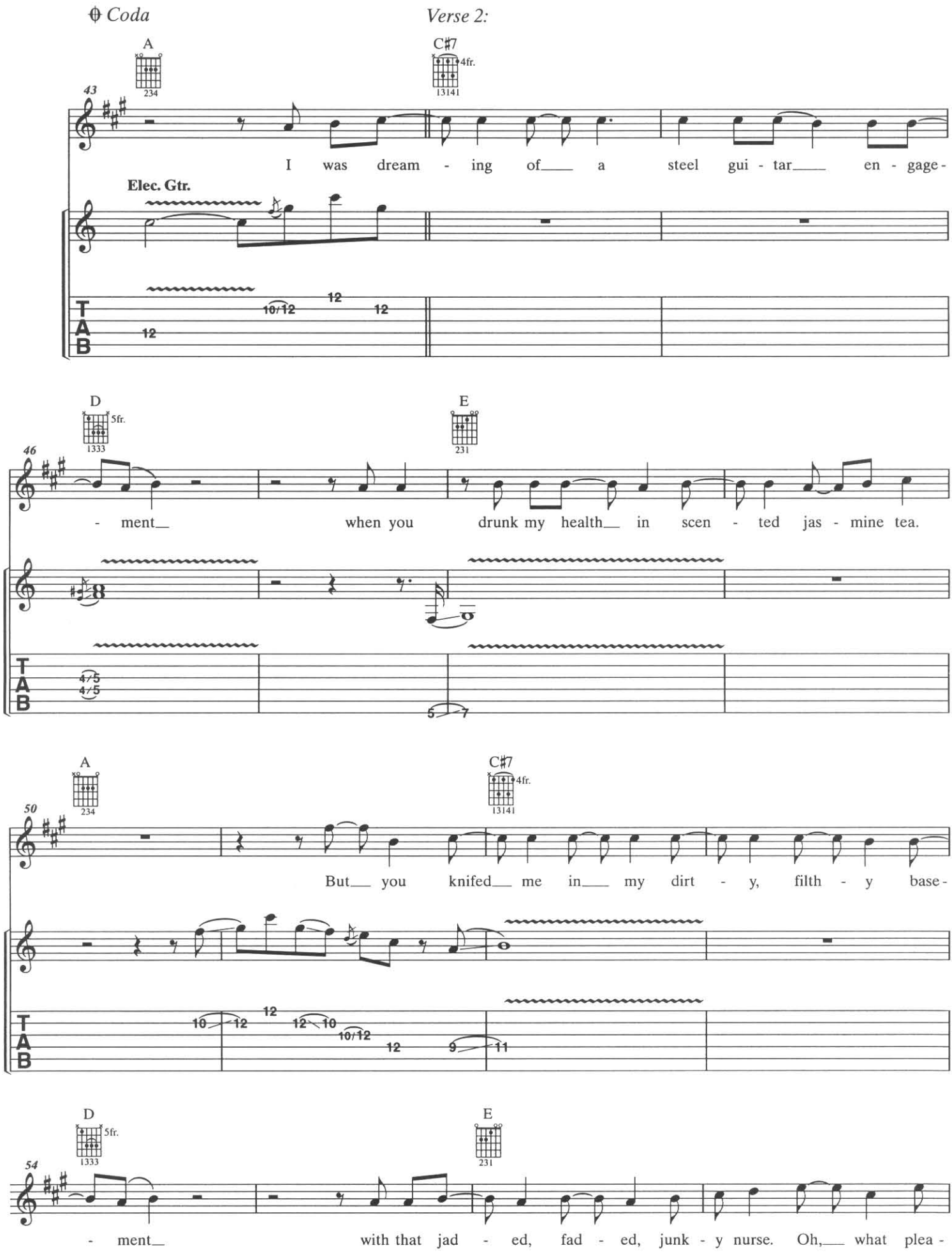
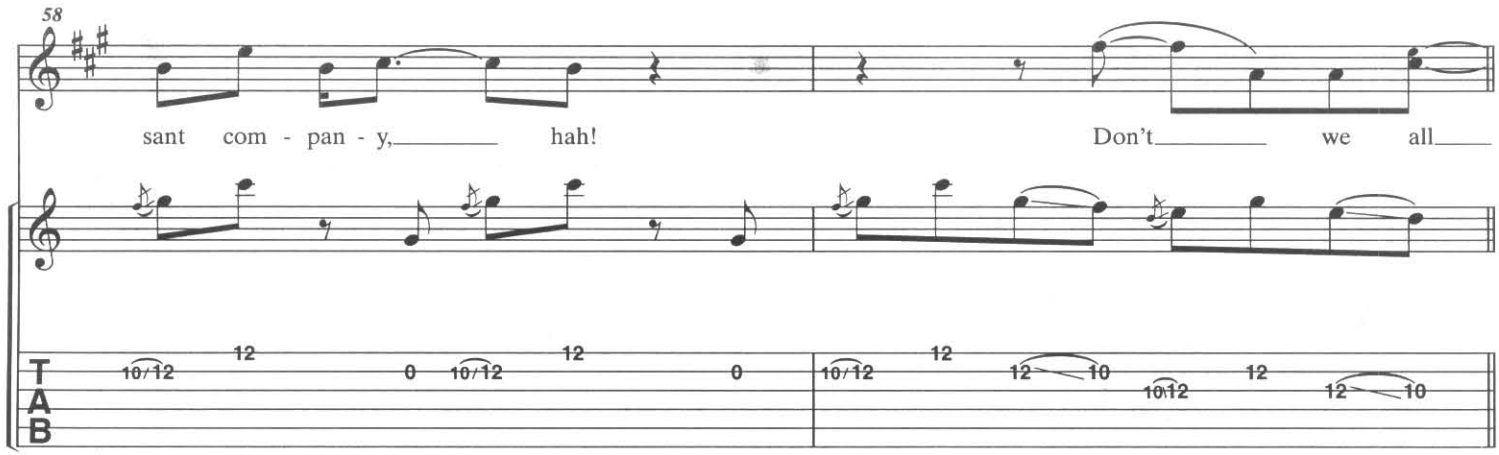
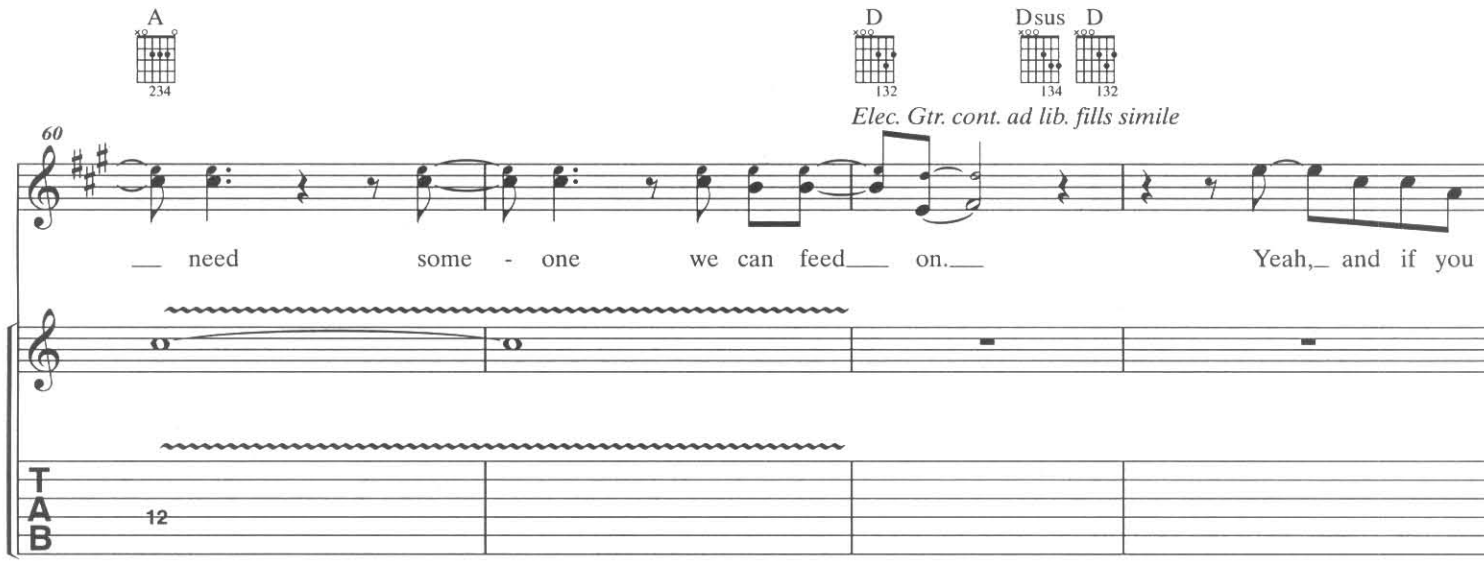

Chorus 1 & 2:
A
D
Dsus
D
11
Acous. Gtr. cont. simile
need some - one we can lean on. And if you
(2.) need some - one we can dream on. And if you
Elec. Gtr.
w/slide
(Elec. Gtr. 2nd time only.)
*Vocal harmony 2nd time only.
E
A
Asus
A
15
want it, well, you can lean on me. Yeah, we all
want it, ba - by, well, you can dream on me. Yeah, we all
D
Dsus
D
19
need some - one we can lean on. And if you
need some - one we can cream on. And if you
T
A
B

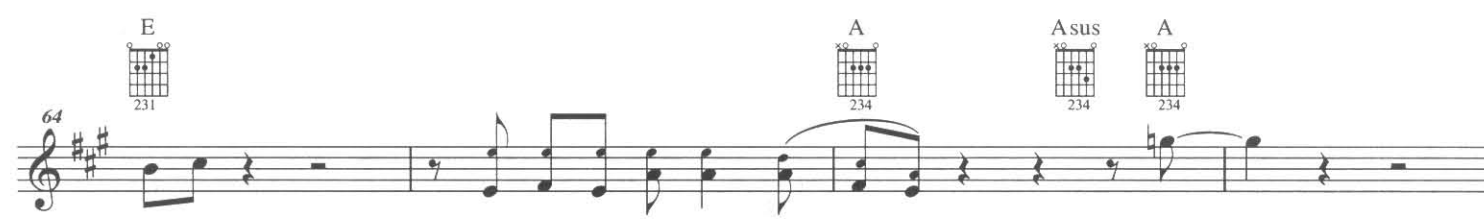

To Coda
E
A
Asus
A
23
want it, well, you can lean on me.
want to, well, you can cream on me.
She said, "My
Verse 1:
C♯7
4fr.
D
5fr.
27
breasts, they will al - ways be o - pen. Ba - by,
E
A
31
you can rest your wear - y head right on me.
And there will
C♯7
4fr.
D
5fr.
35
al - ways be a space in my park - ing lot when you need
E
D.S. 𝄋 al Coda
39
a lit - tle coke and sym - pa - thy."
2. Yeah, we all
Elec. Gtr.
w/slide
TAB

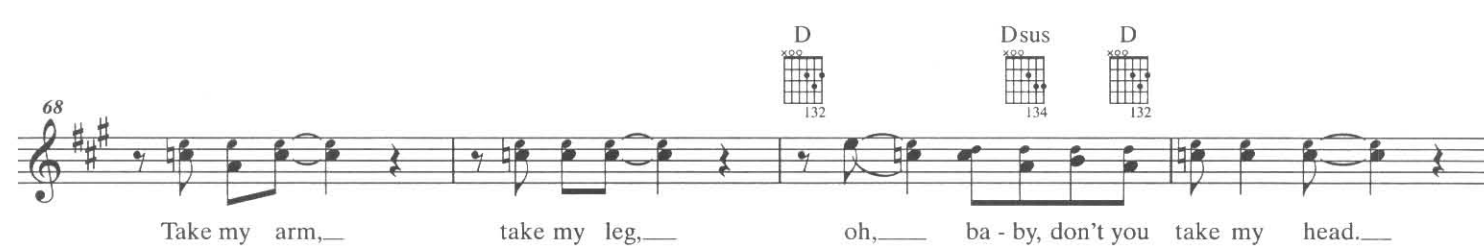

Coda
Verse 2:
A
C♯7
4fr.
43
I was dream - ing of a steel gui - tar en - gage-
Elec. Gtr.
D
5fr.
E
46
- ment when you drunk my health in scen - ted jas - mine tea.
A
C♯7
4fr.
50
But you knifed me in my dirt - y, filth - y base-
D
5fr.
E
54
- ment with that jad - ed, fad - ed, junk - y nurse. Oh, what plea -

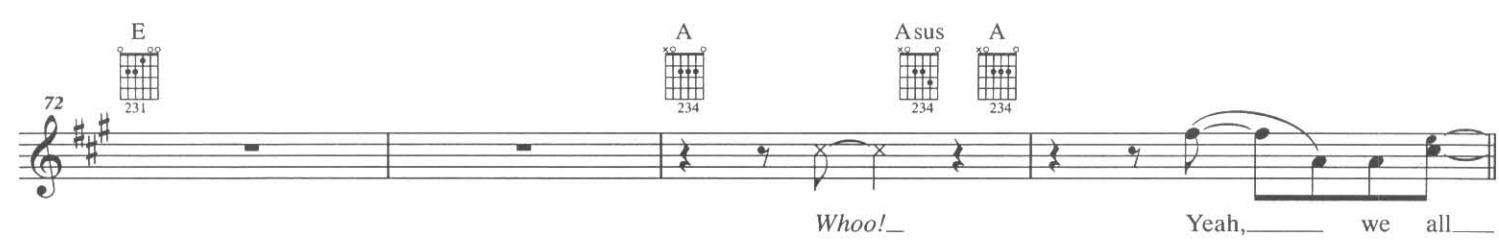

58
sant com - pan - y, hah! Don't we all
T
A
B

Chorus 3:

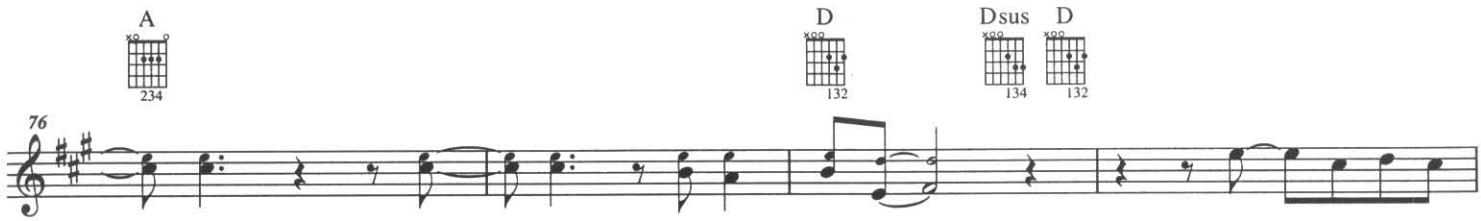

A
D
Dsus
D
Elec. Gtr. cont. ad lib. fills simile
60
need some - one we can feed on. Yeah, and if you
T
A
B

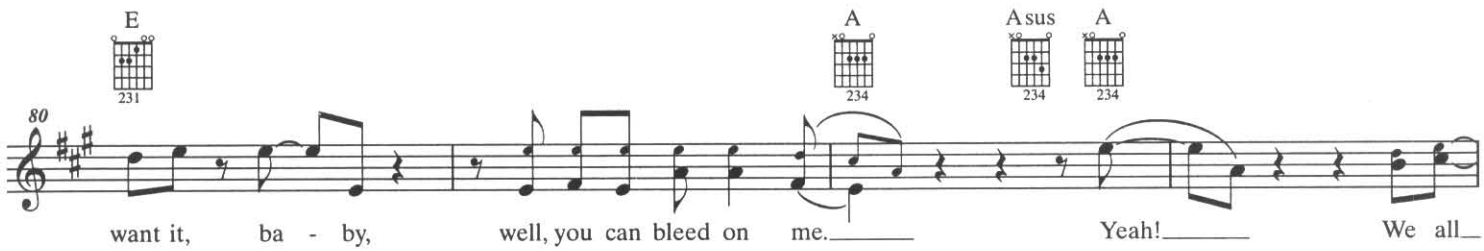

E
A
Asus
A
64
want it, well, you can feed on me. Hey!

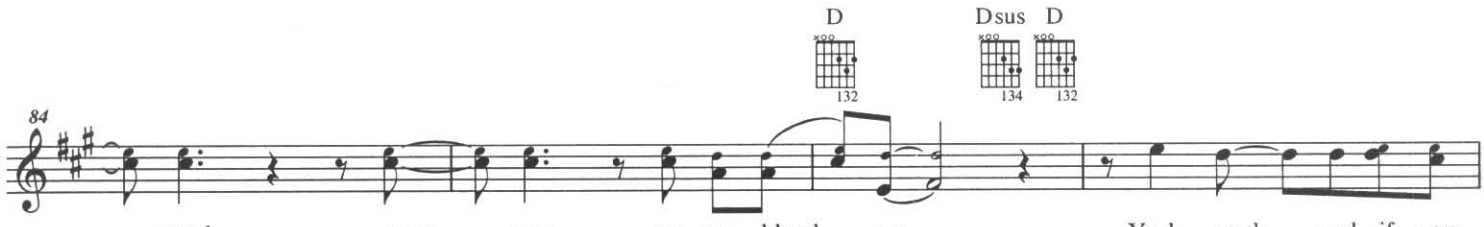

D
Dsus
D
68
Take my arm, take my leg, oh, ba - by, don't you take my head.

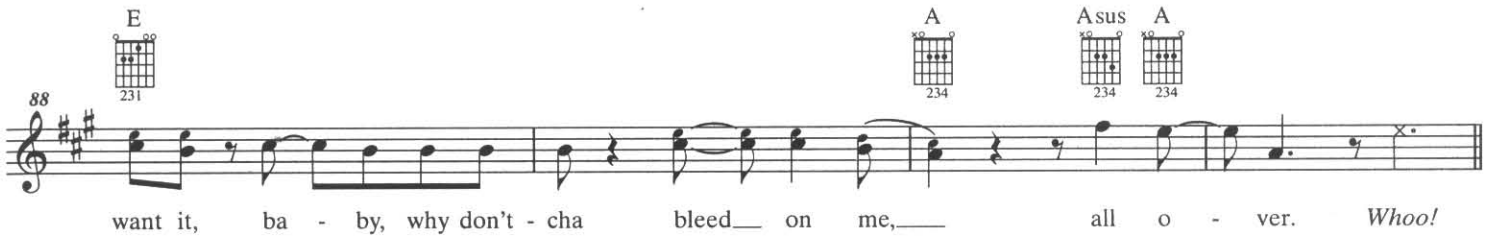

E
A
Asus
A
72
Whoo! Yeah, we all

Chorus 4:

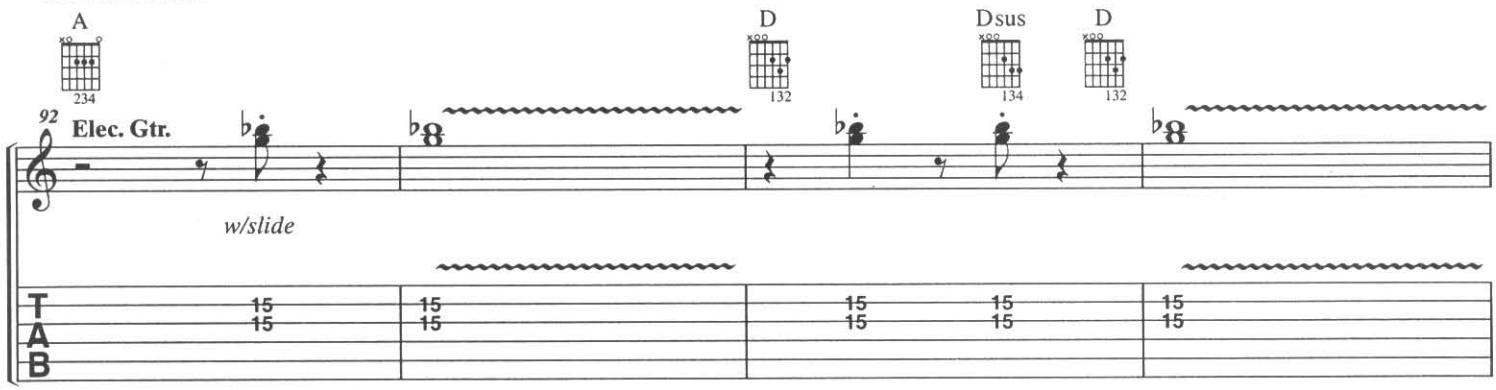


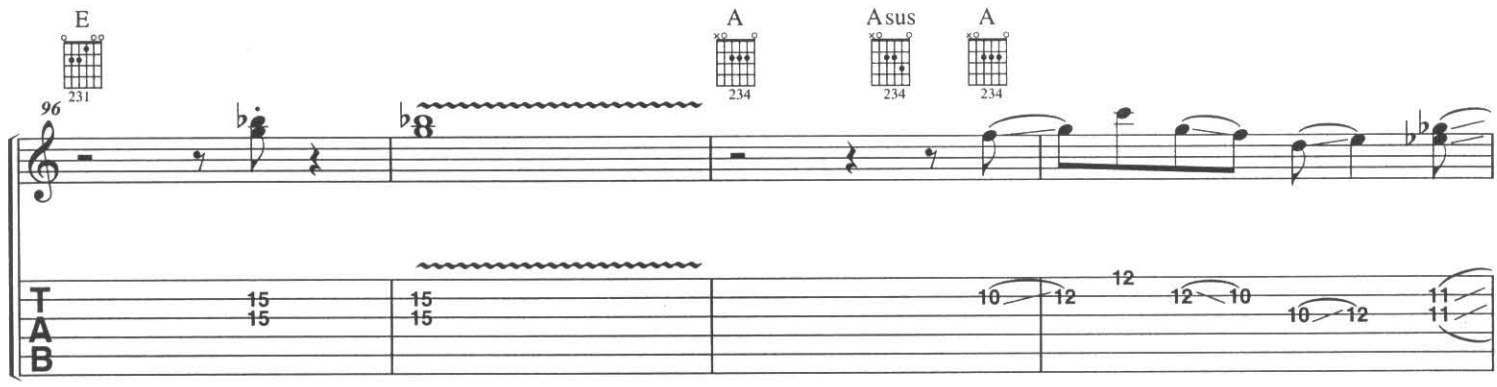






Instrumental:





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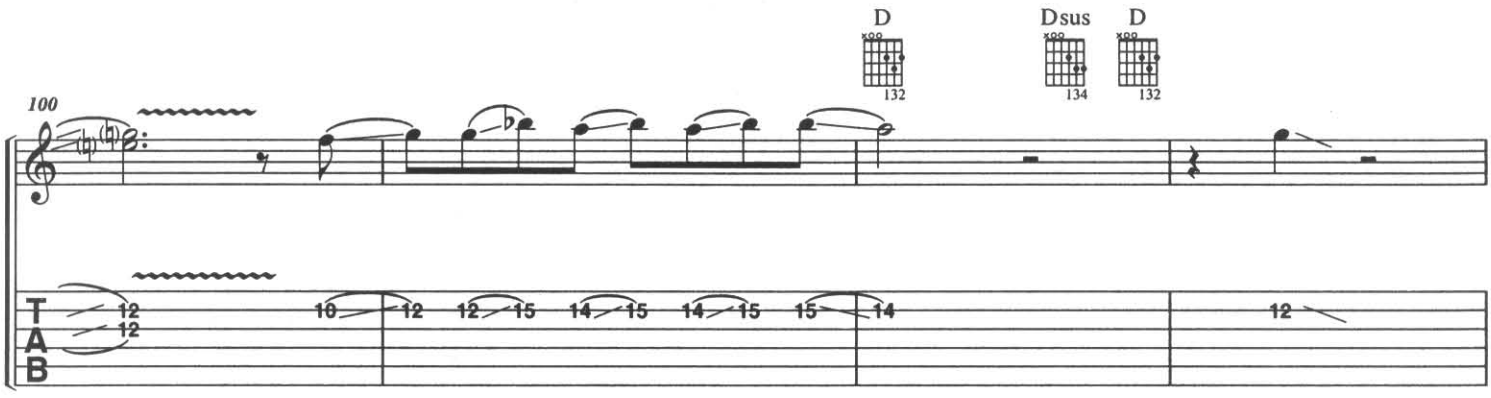
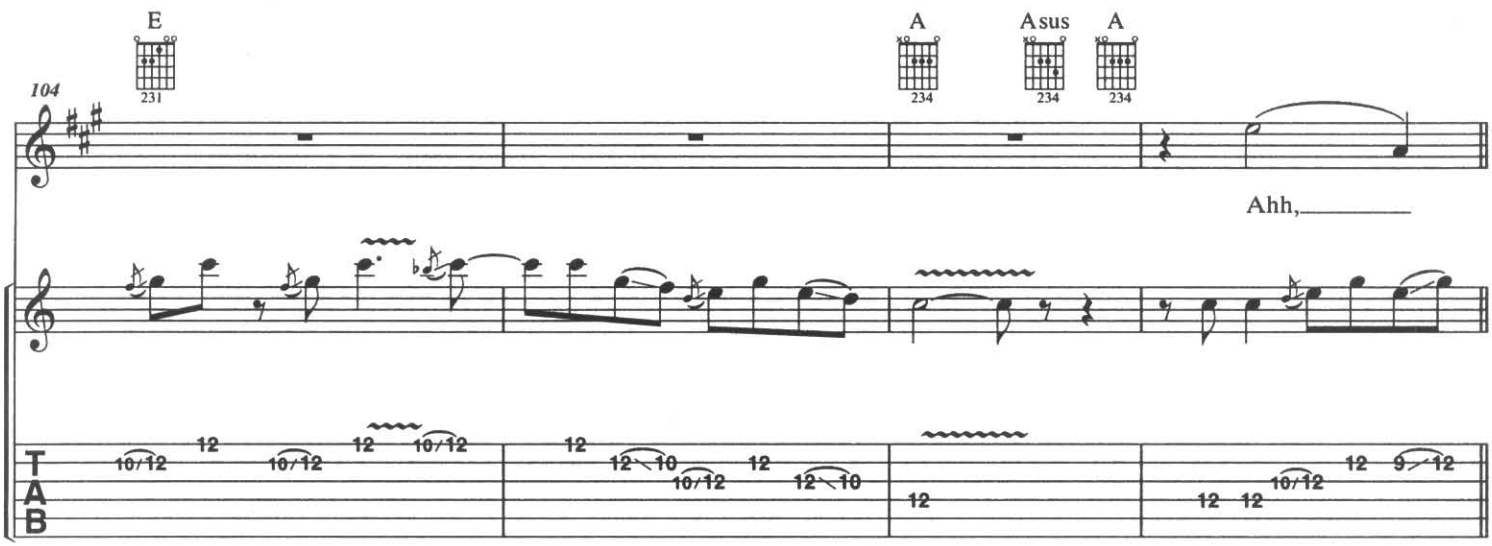
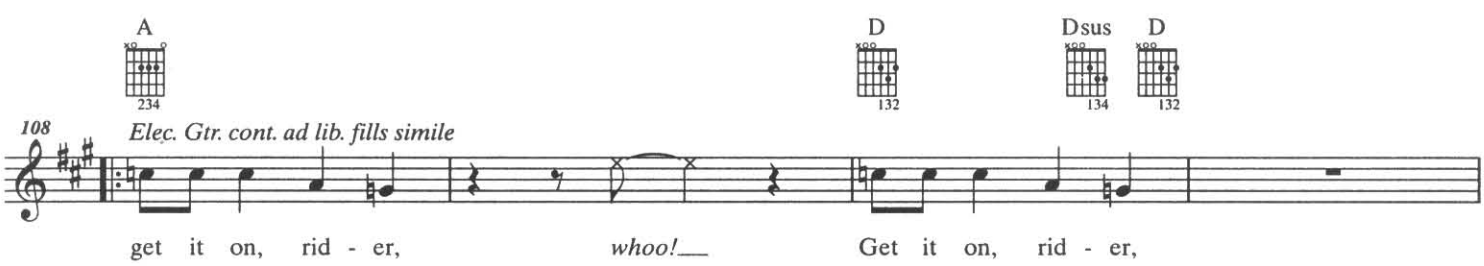
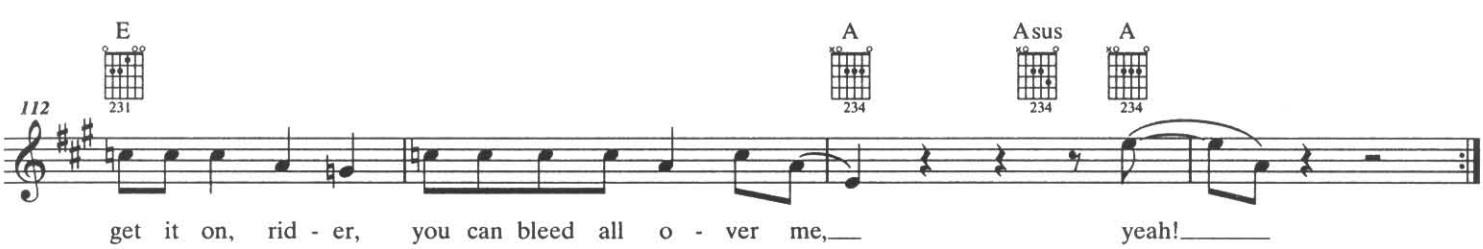




Outro:



Repeat ad lib. and fade



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LOVE IN VAIN

Slow blues ♩. = 56

Words and Music by
ROBERT JOHNSON

Intro:

Capo III →

D Em C

*Acous. Gtr.

mf *hold throughout*

*Acous. Gtr. w/capo III (chord frames and TAB numbers relative to capo).
**Recording sounds one and one half steps higher than written.

G G7 D

1. Well, I

𝄋 *Verse:*

G

fol-lowed her to the sta - tion

2.3. *See additional lyrics*

*Elec. Gtr.

mf *w/slide*

*Elec. Gtr. in standard tuning, no capo (TAB numbers are as written). This is a composite of all verse fills.

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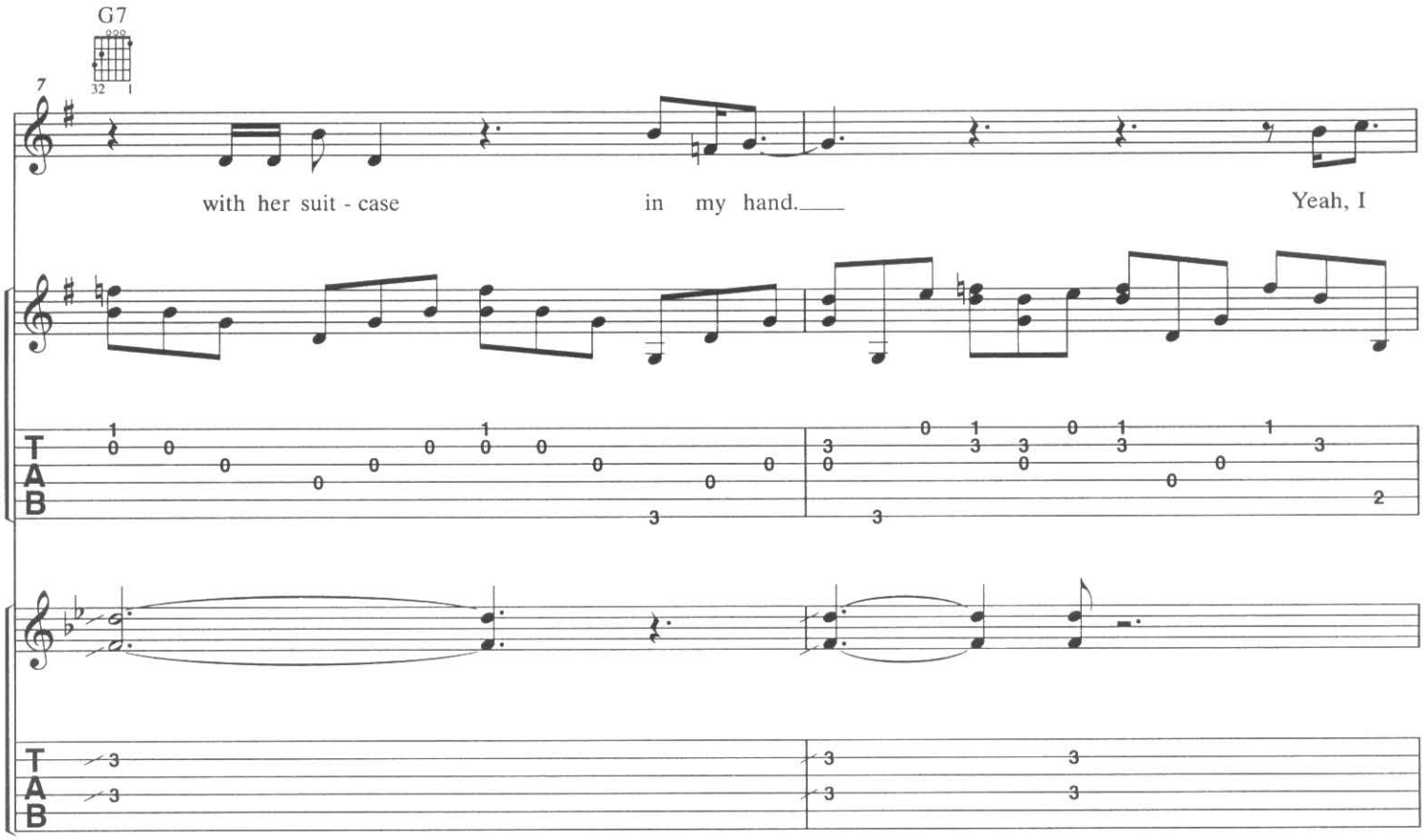
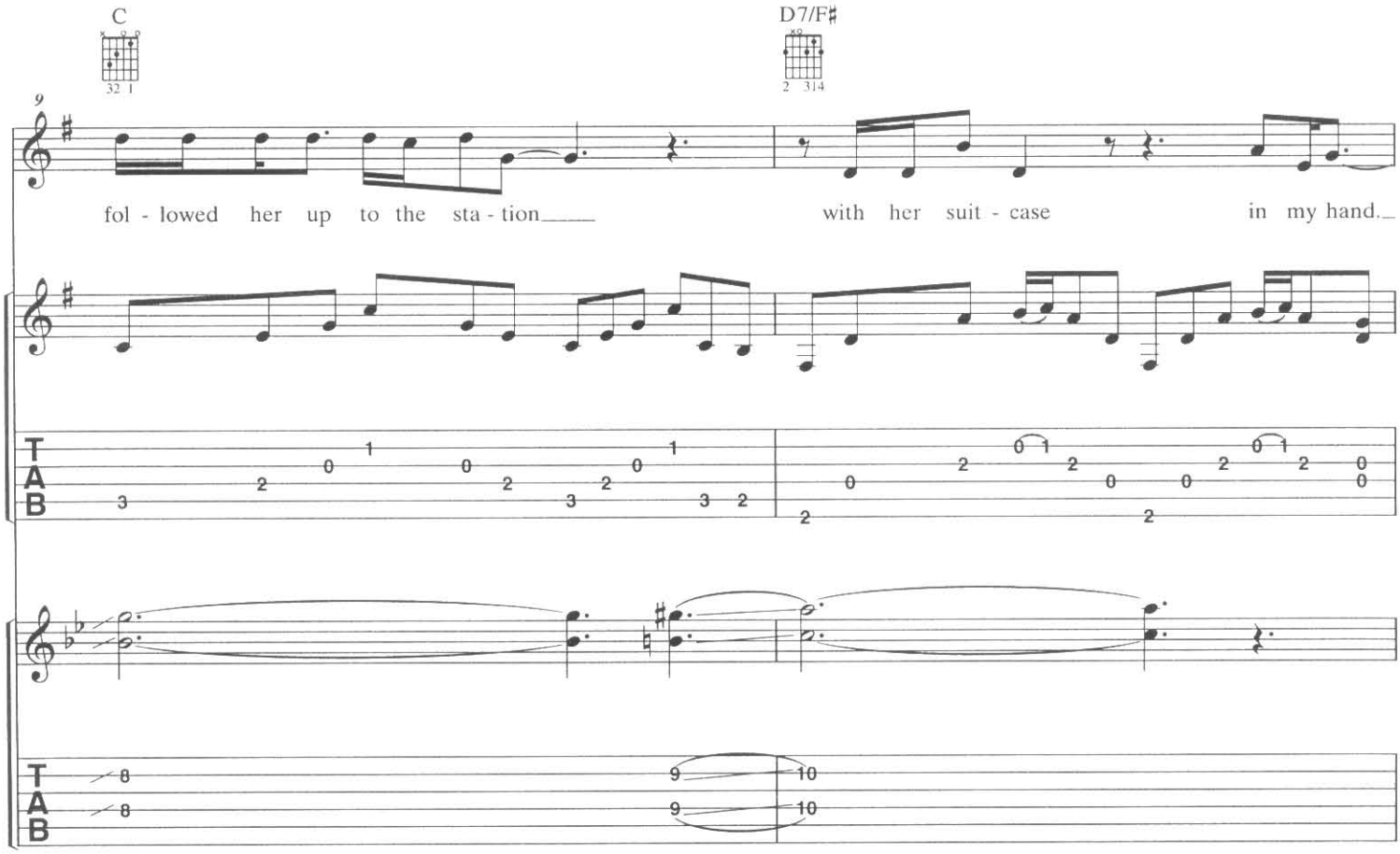
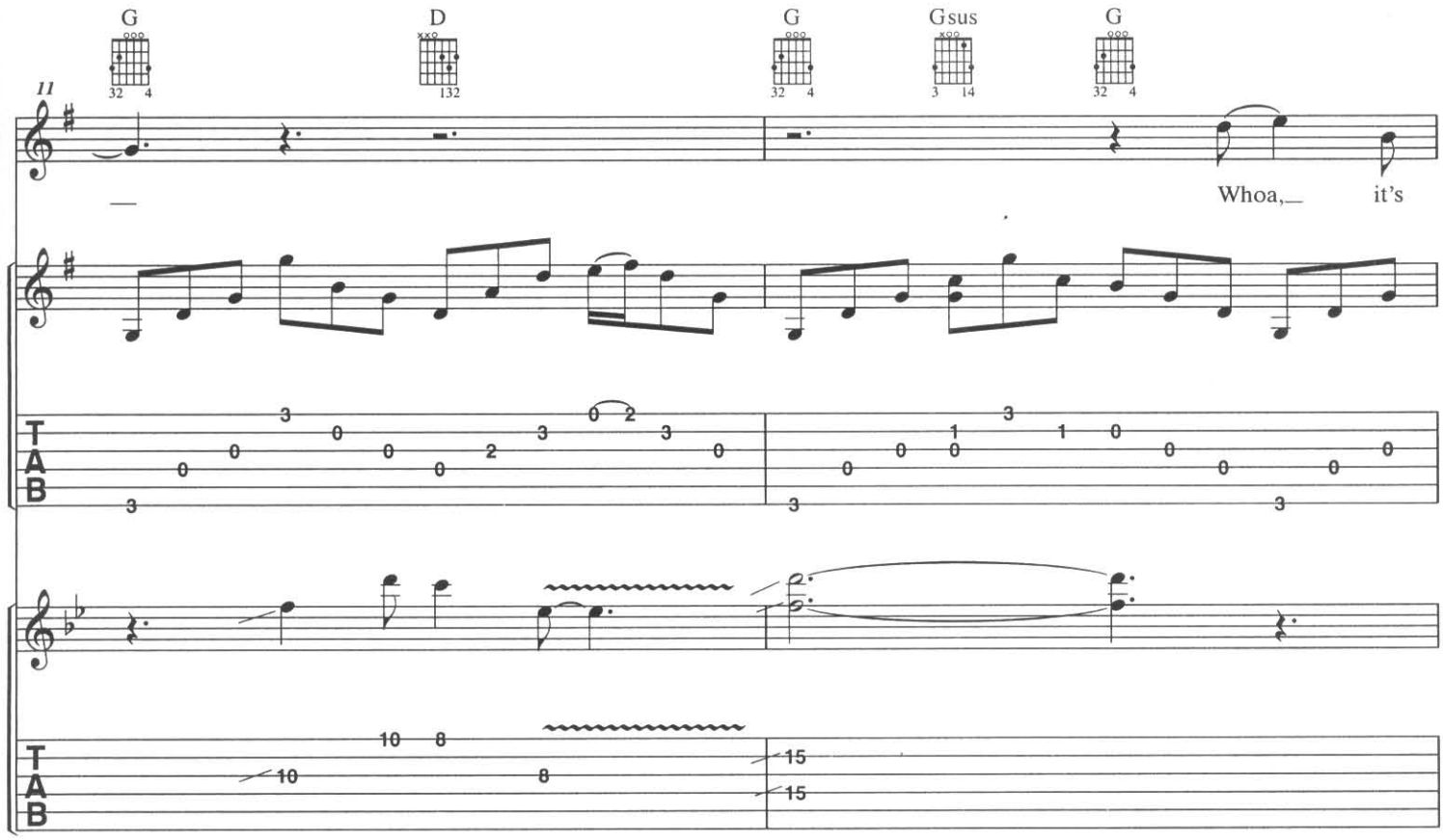
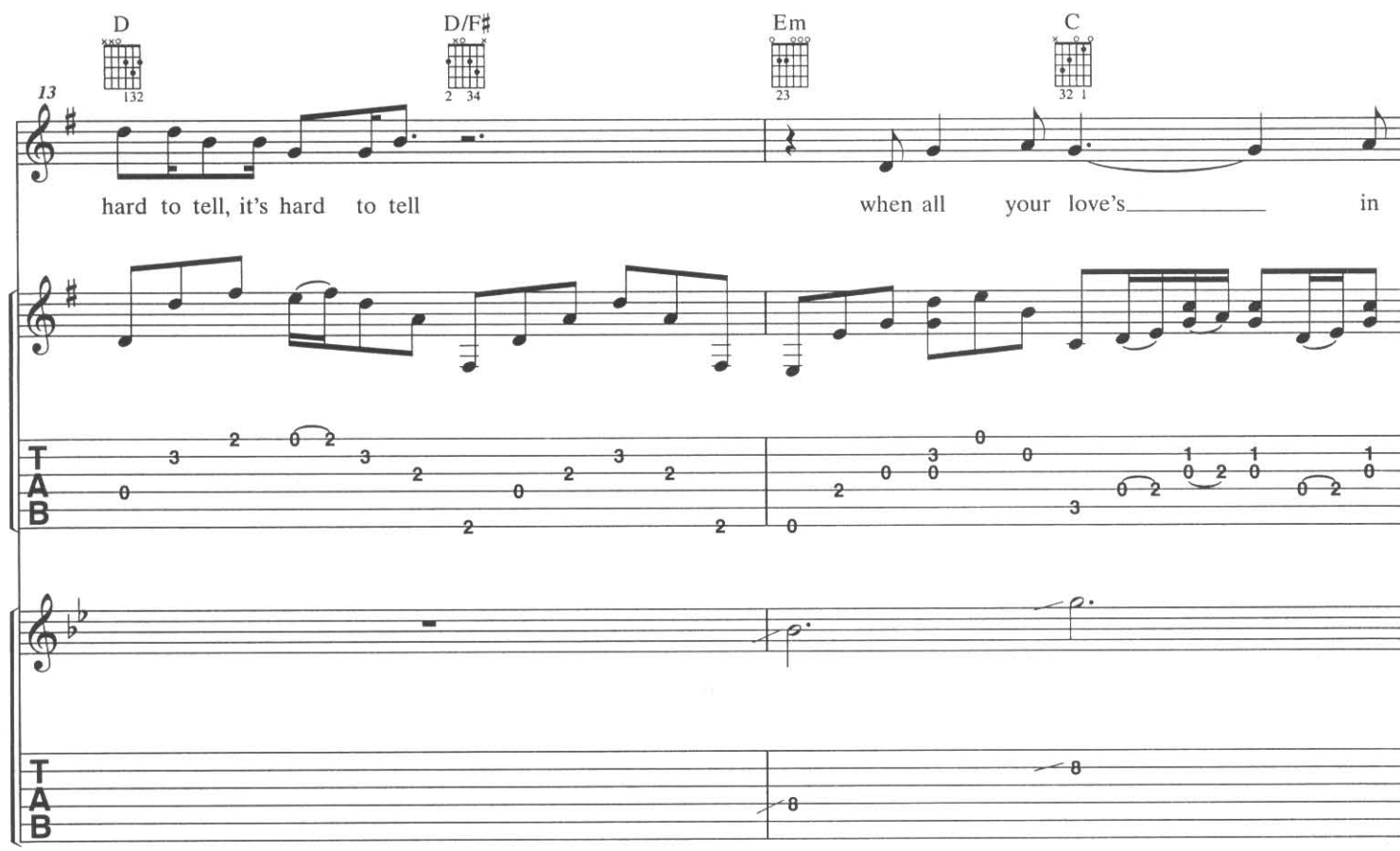
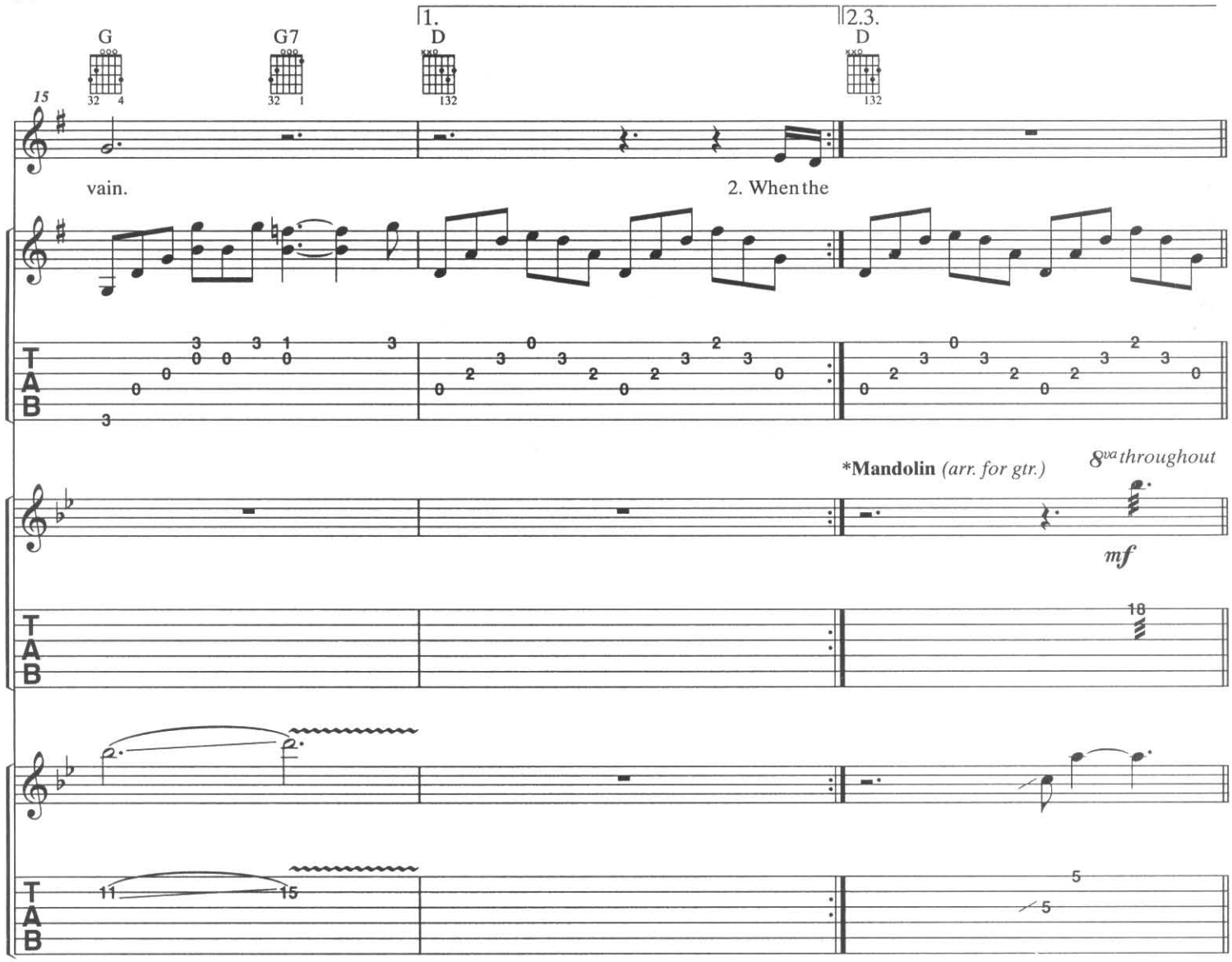

G7
7
with her suit - case
in my hand.
Yeah, I
T
A
B


C
D7/F♯
9
fol - lowed her up to the sta - tion
with her suit - case
in my hand.
T
A
B


G
D
G
Gsus
G
11
Whoa, it's
T
A
B

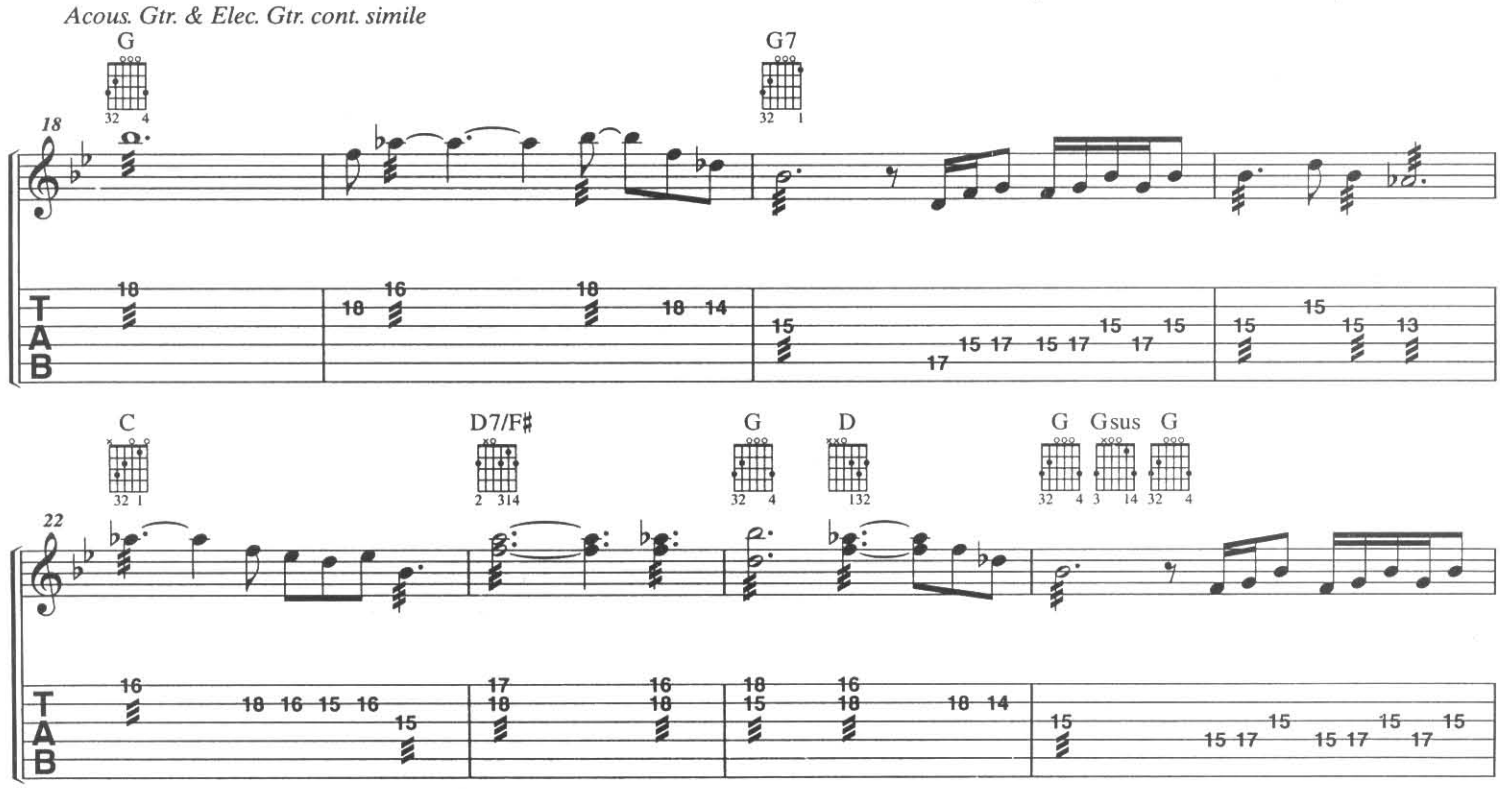

D
D/F♯
Em
C
13
hard to tell, it's hard to tell
when all your love's in
T
A
B

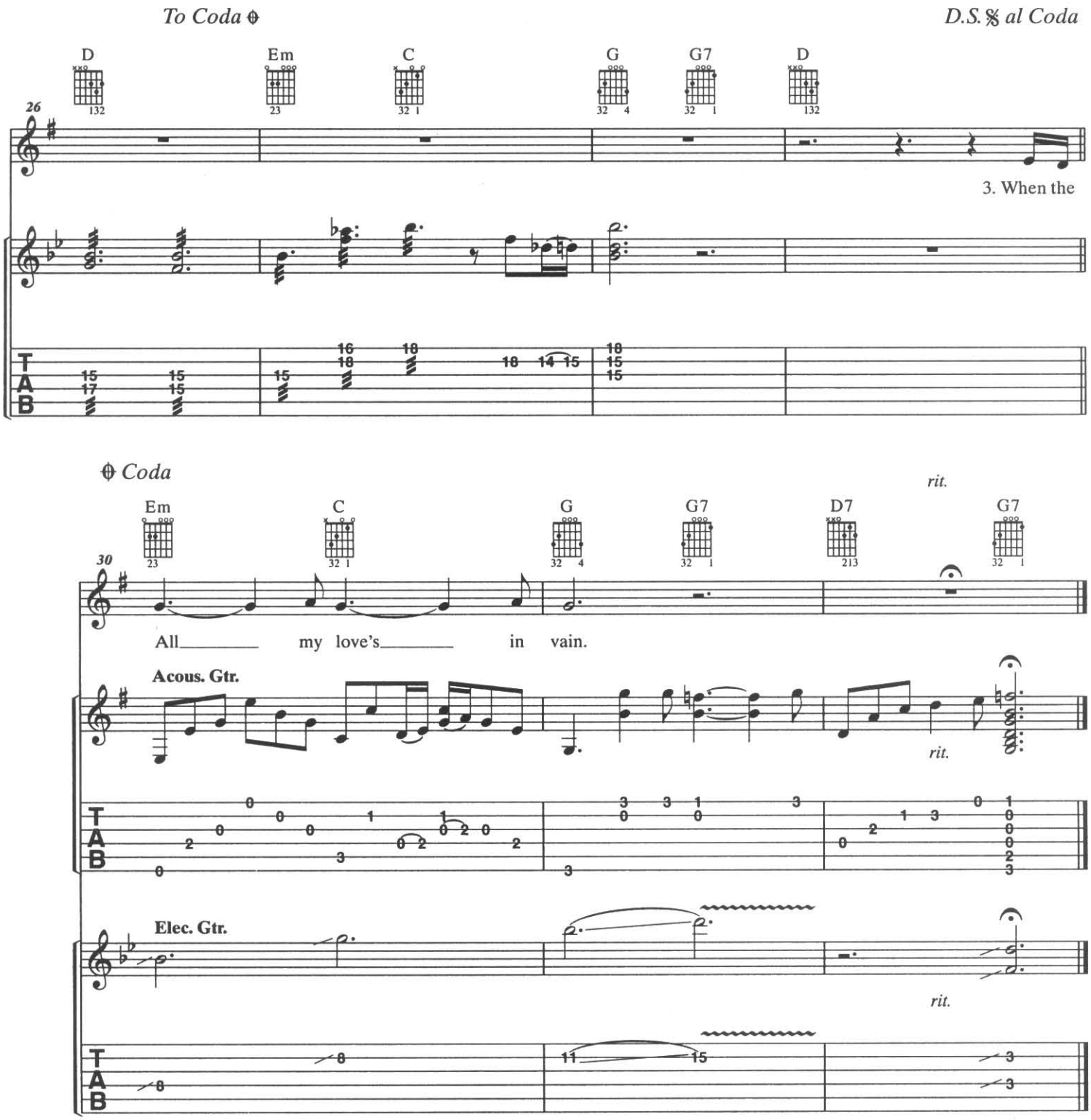


*Mandolin in standard tuning, no capo (TAB numbers are as written).

Instrumental:

Acous. Gtr. & Elec. Gtr. cont. simile





Verse 2:
When the train come in the station,
I looked her in the eye.
Well, the train come in the station
And I looked her in the eye.
Whoa, I felt so sad, so lonesome
That I could not help but cry.

Verse 3:
When the train left the station,
It had two lights on behind.
Yeah, when the train left the station,
It had two lights on behind.
Whoa, the blue light was my baby
And the red light was my mind.

MIDNIGHT RAMBLER

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Moderate blues shuffle ♩ = 126 (♫ = ♩³♪)

Words and Music by
MICK JAGGER and KEITH RICHARDS

Intro:

B A E B A E

Elec. Gtr. 1

mf

B A E B A E

Elec. Gtr. 1 cont. simile

1. Did you

Chorus 1 & 2:

B A E B A

Elec. Gtr. 1 cont. simile

hear a - bout the mid - night ram - bler? Ev - 'ry - bod - y got to go.
(2.) talk - in' 'bout the mid - night gam - bler, the one you nev - er seen be - fore.

***Elec. Gtr. 2**

mf
w/slide
(Elec. Gtr. 2, 2nd time only.)

*Elec. Gtr. 2 in Open E tuning: ⑥ = E; ⑤ = B; ④ = E; ③ = G♯; ② = B; ① = E

E B A E

Did you hear a - bout the mid - night ram - bler? The
A - talk - in' 'bout the mid - night gam - bler, did you

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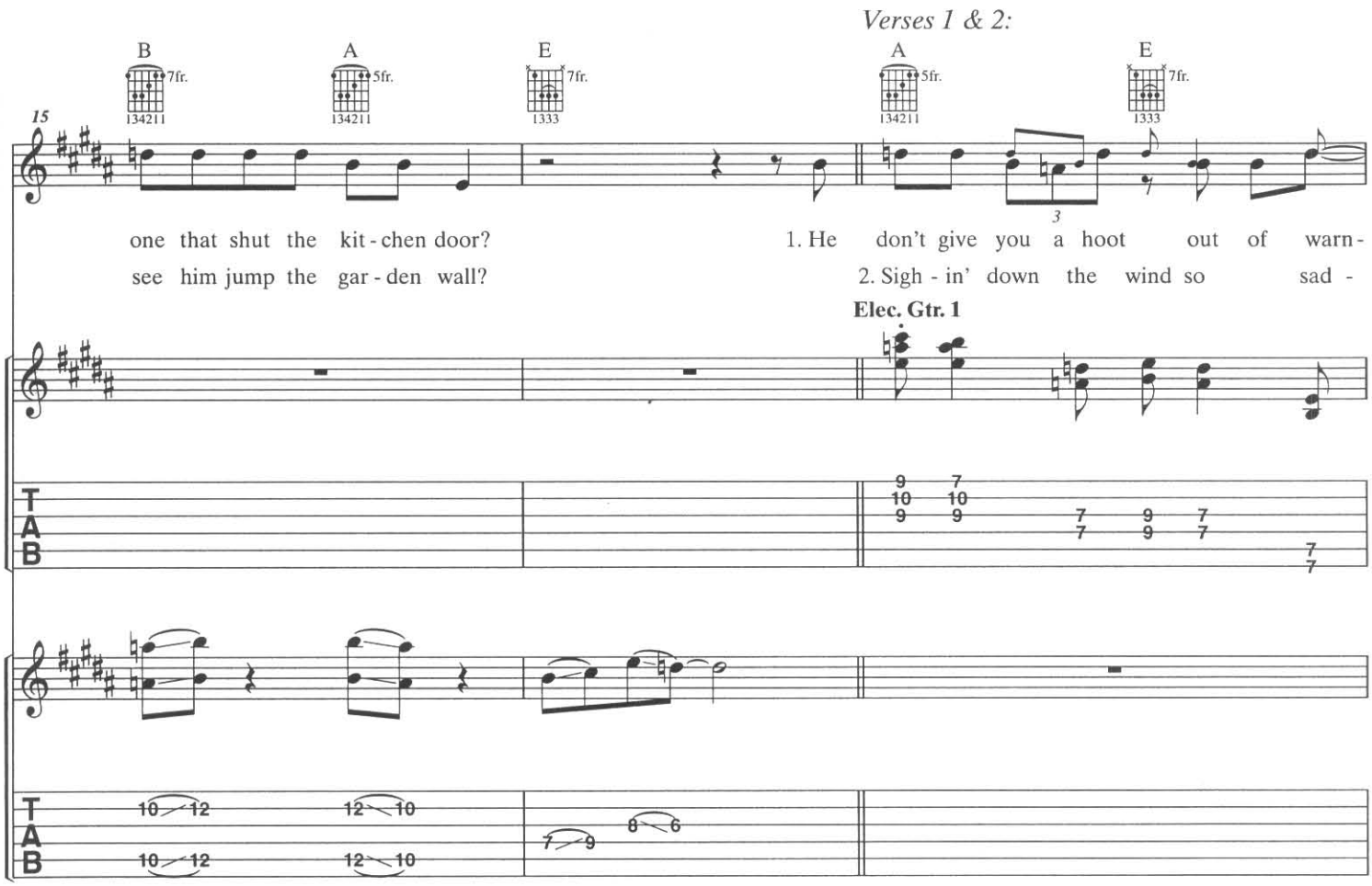
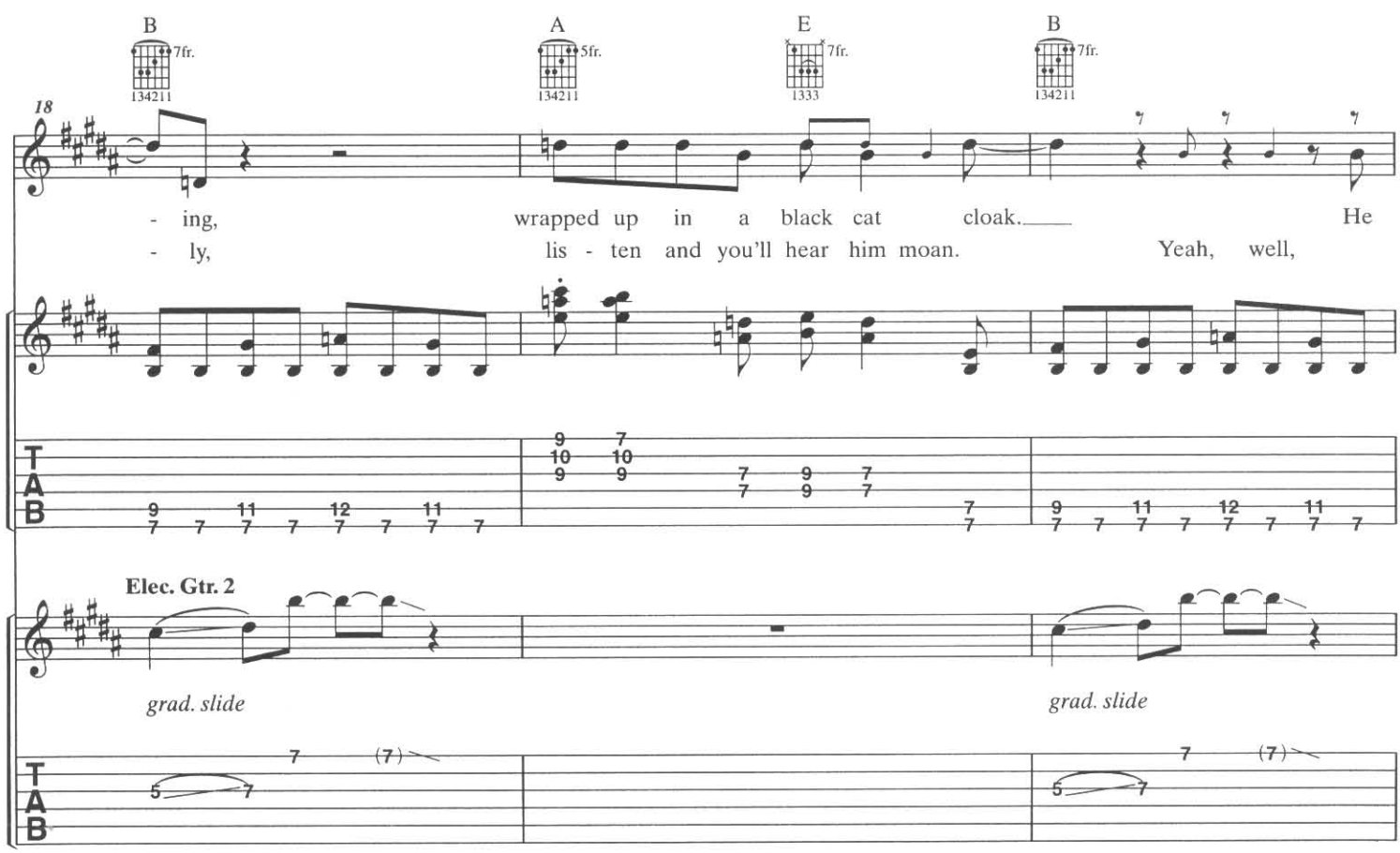
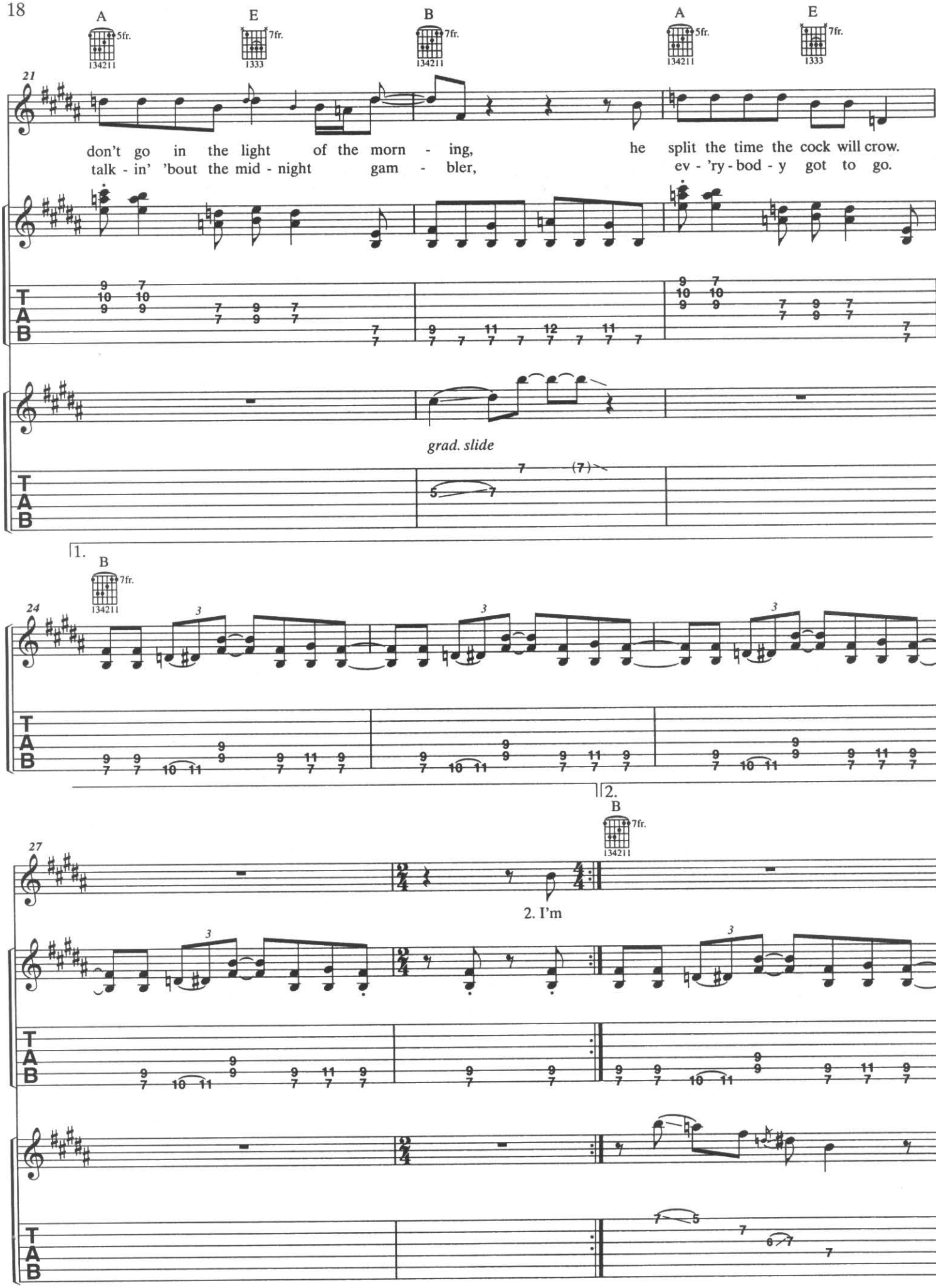
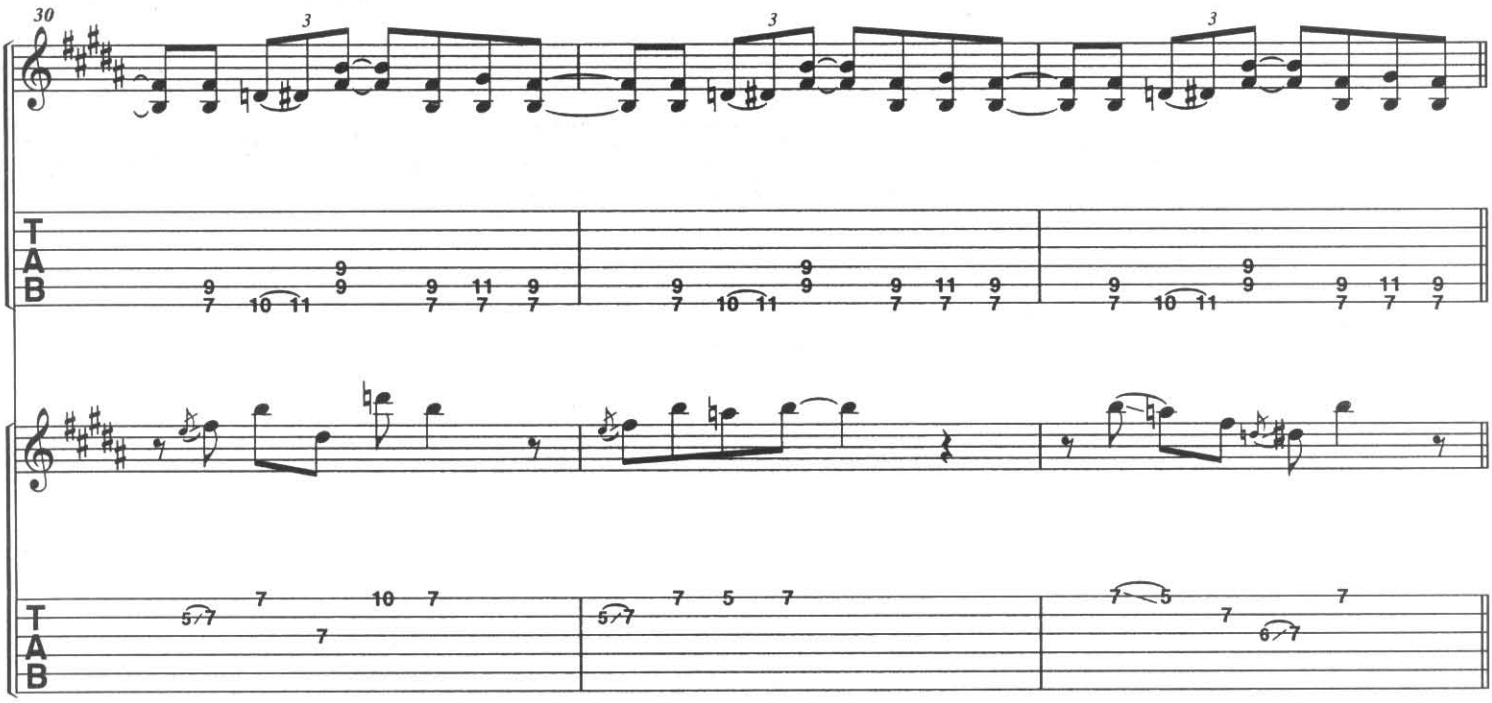

Verses 1 & 2:
B
A
E
A
E
7fr.
5fr.
7fr.
5fr.
7fr.
134211
134211
1333
134211
1333
15
one that shut the kit - chen door?
see him jump the gar - den wall?
1. He don't give you a hoot out of warn -
2. Sigh - in' down the wind so sad -
Elec. Gtr. 1
TAB

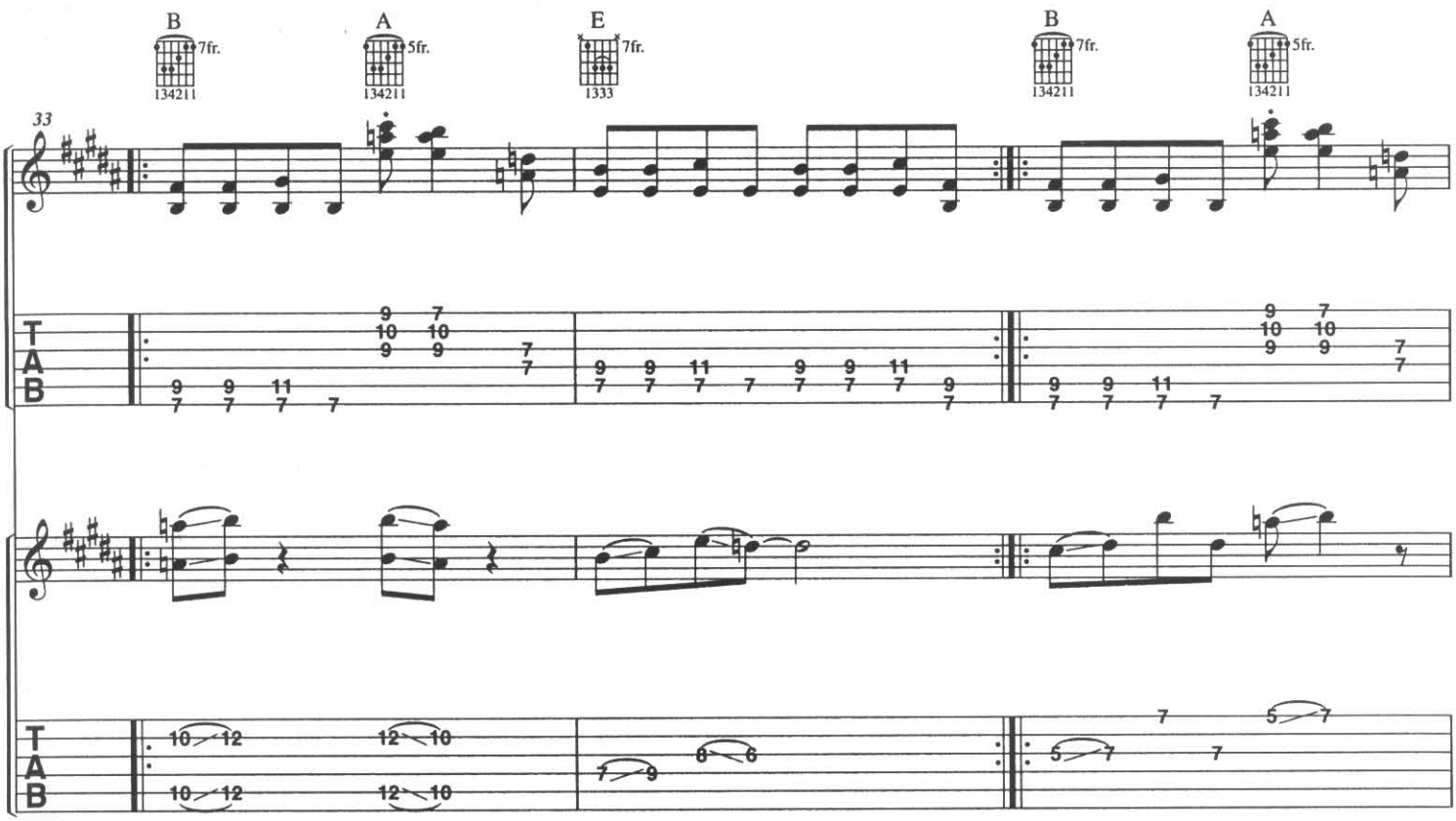

B
A
E
B
7fr.
5fr.
7fr.
7fr.
134211
134211
1333
134211
18
- ing,
- ly,
wrapped up in a black cat cloak.
lis - ten and you'll hear him moan.
He
Yeah, well,
Elec. Gtr. 2
grad. slide
grad. slide
TAB

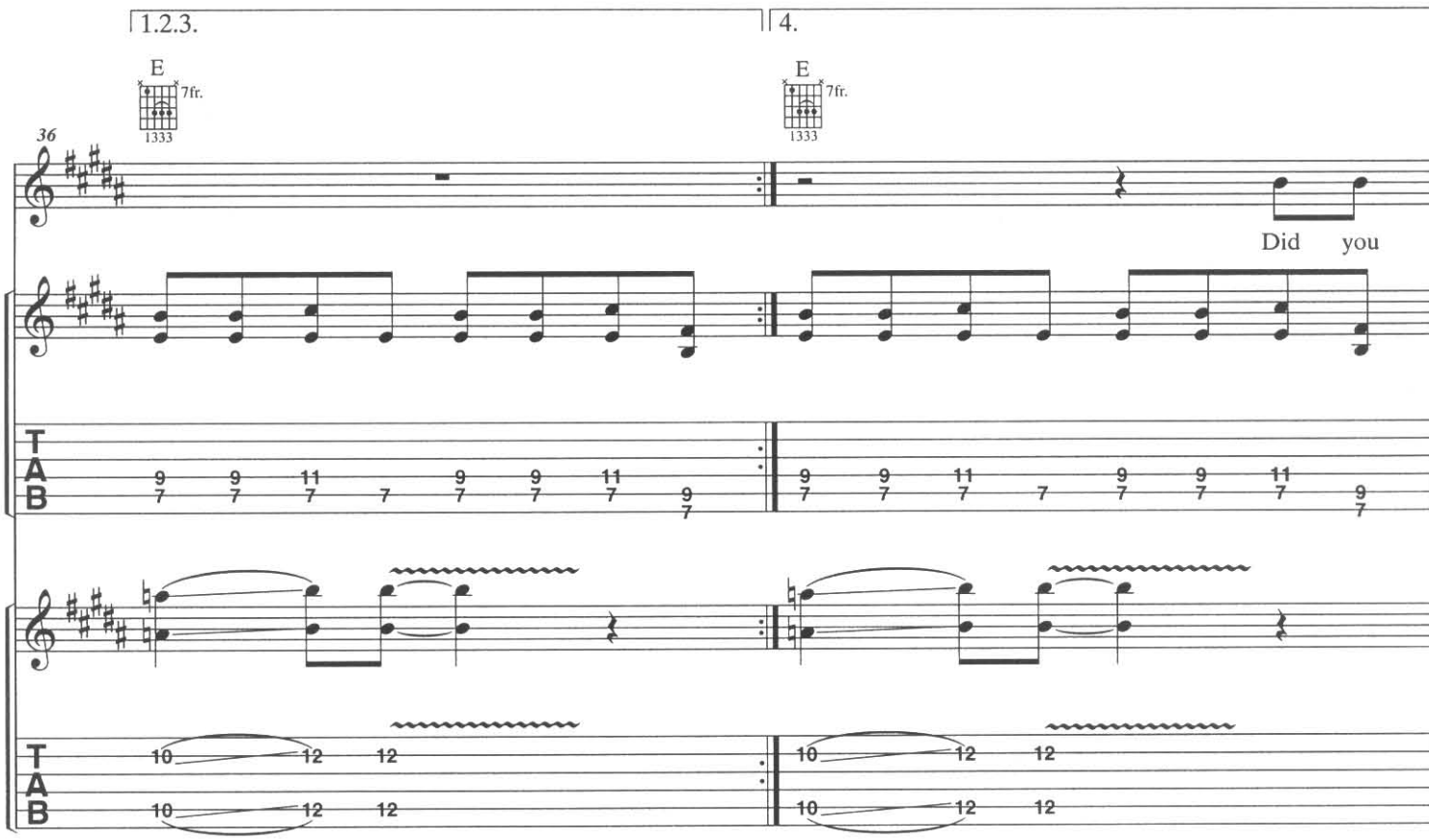

A
5fr.
134211
E
7fr.
1333
B
7fr.
134211
A
5fr.
134211
E
7fr.
1333
21
don't go in the light of the morn - ing, he split the time the cock will crow.
talk - in' 'bout the mid - night gam - bler, ev - 'ry - bod - y got to go.
grad. slide
1.
B
7fr.
134211
24
27
2.
B
7fr.
134211
2. I'm
T
A
B



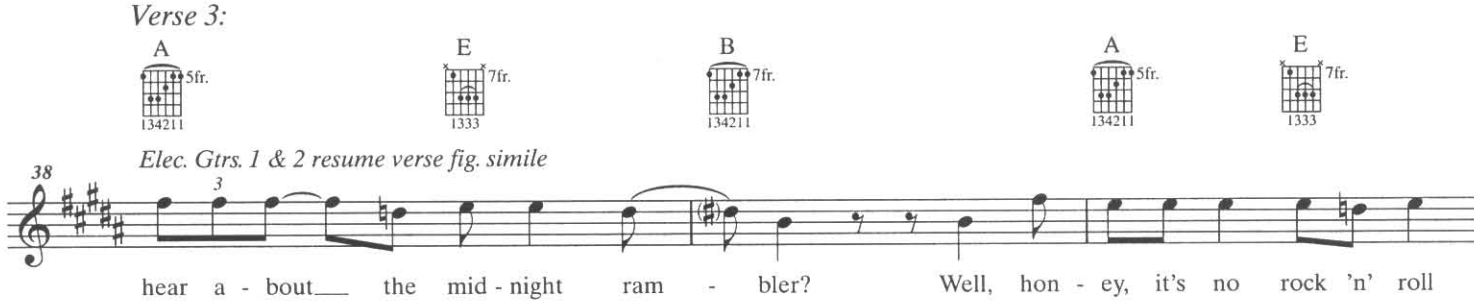
Instrumental:

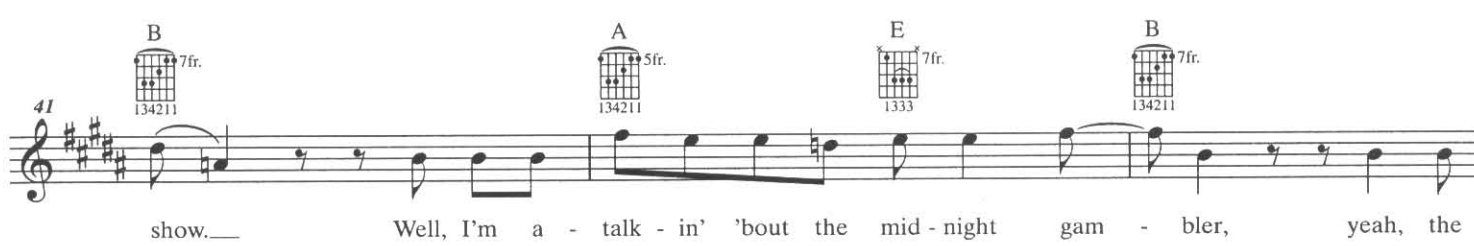
Play 4 times

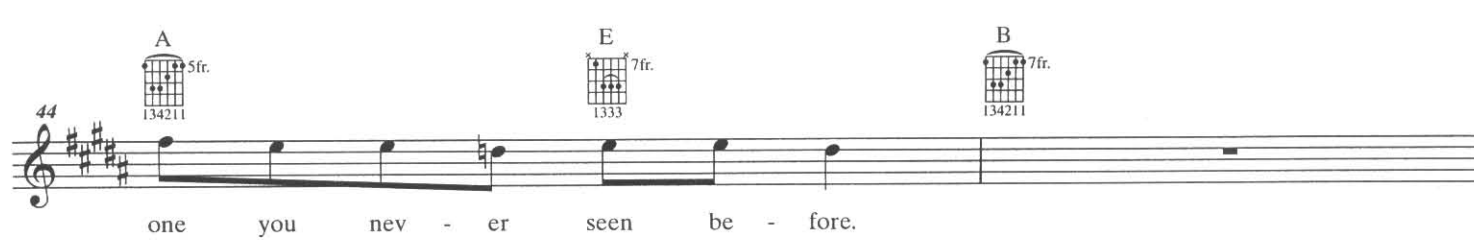



1.2.3.
4.
E
7fr.
1333
36
Did you
T
A
B
9 9 11 7 9 9 11 9
7 7 7 7 7 7 7 7
10 12 12
10 12 12

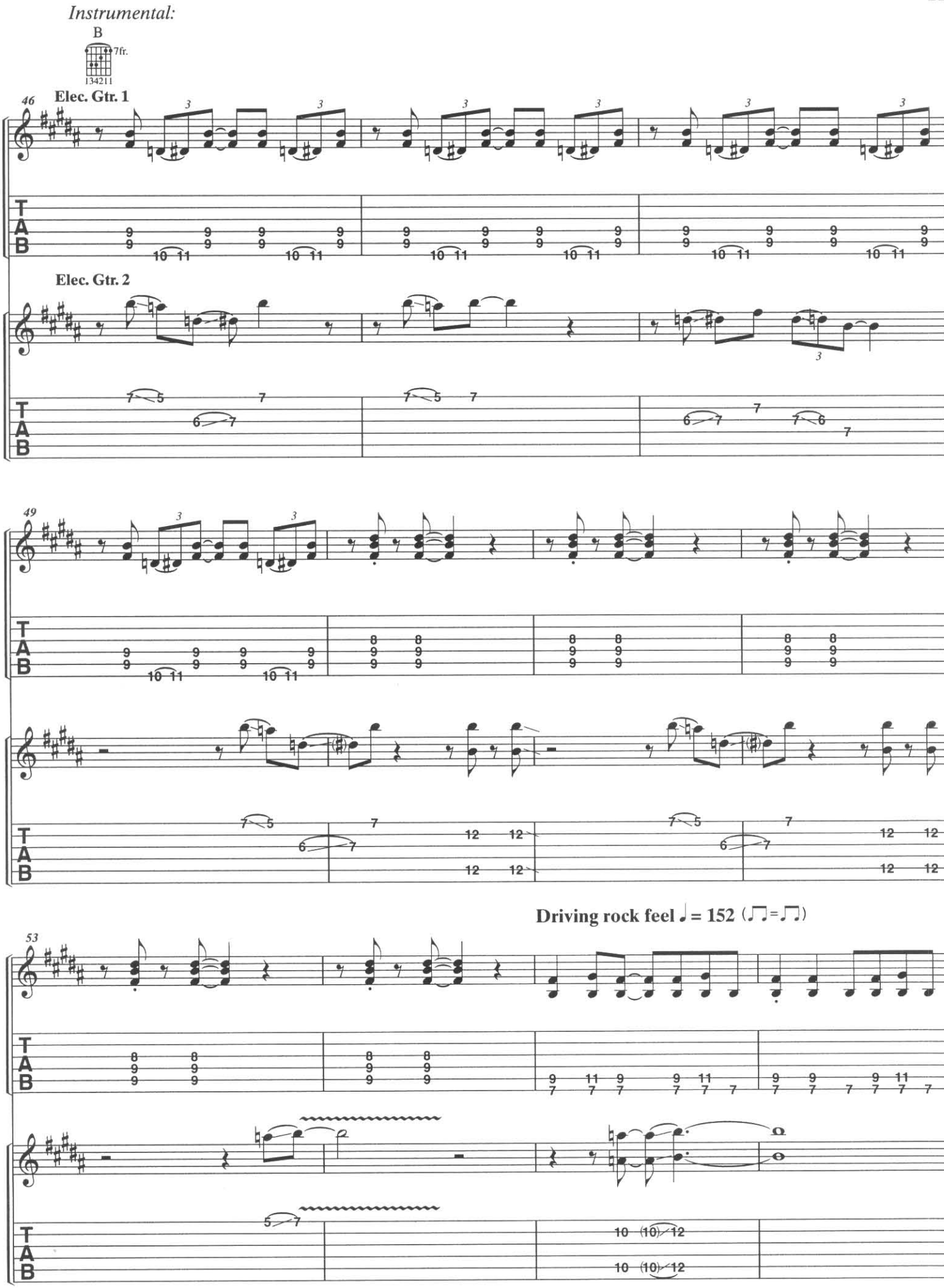
Verse 3:

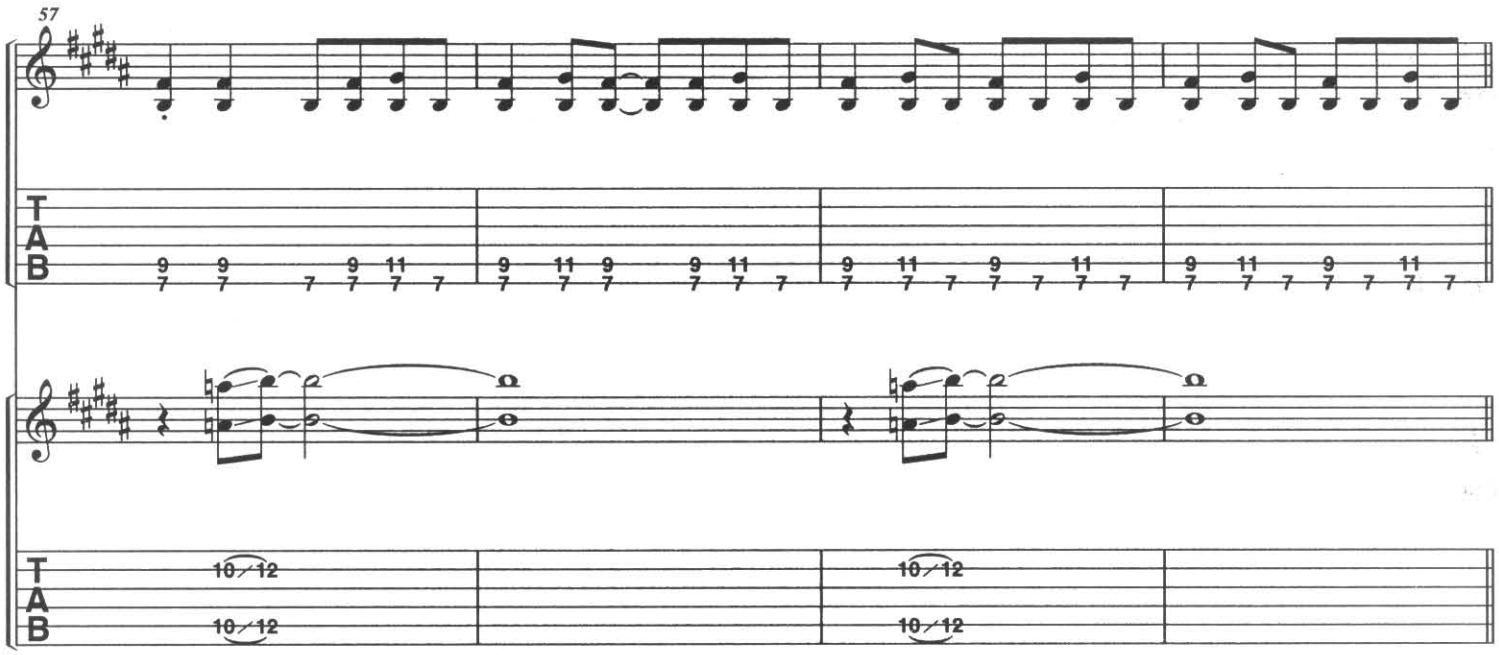

A
5fr.
134211
E
7fr.
1333
B
7fr.
134211
A
5fr.
134211
E
7fr.
1333
38
Elec. Gtrs. 1 & 2 resume verse fig. simile
3
hear a - bout the mid - night ram - bler? Well, hon - ey, it's no rock 'n' roll

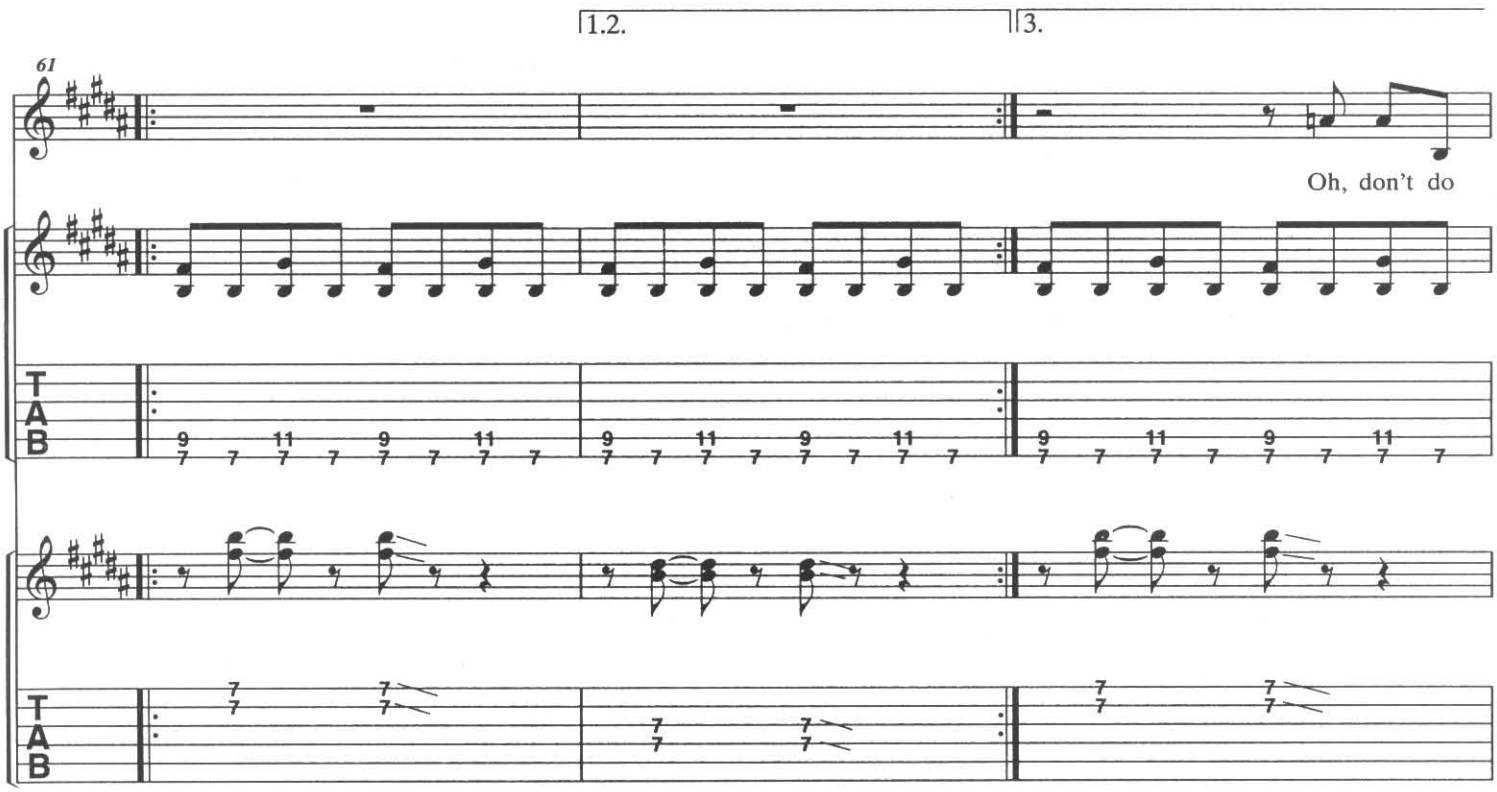

B
7fr.
134211
A
5fr.
134211
E
7fr.
1333
B
7fr.
134211
41
show. Well, I'm a - talk - in' 'bout the mid - night gam - bler, yeah, the

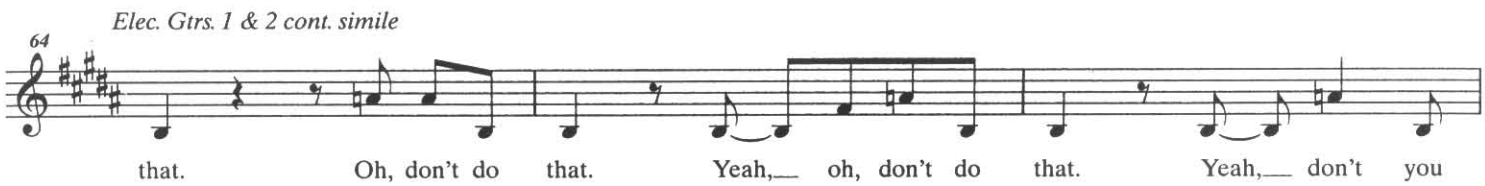

A
5fr.
134211
E
7fr.
1333
B
7fr.
134211
44
one you nev - er seen be - fore.

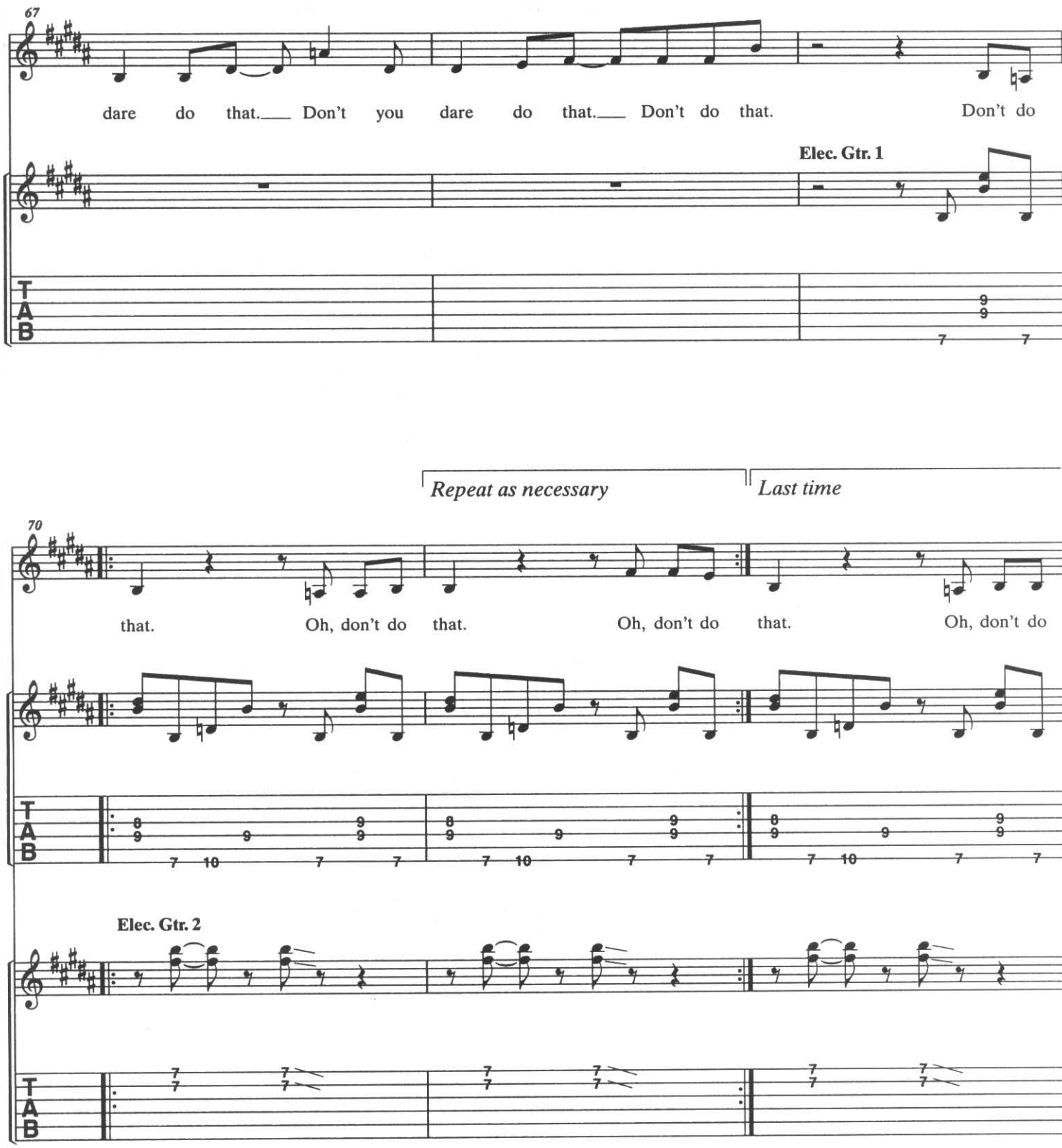
Instrumental:

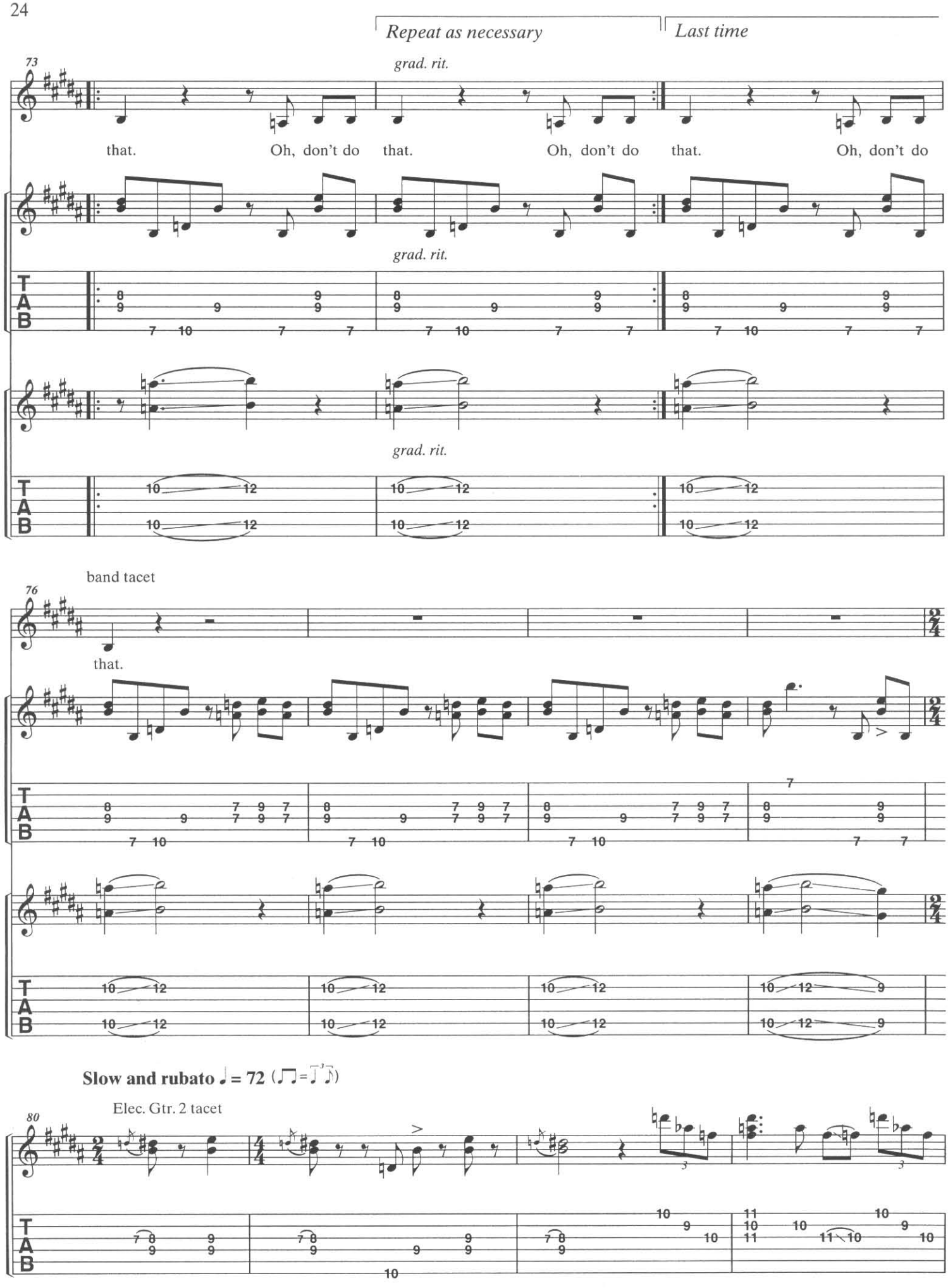


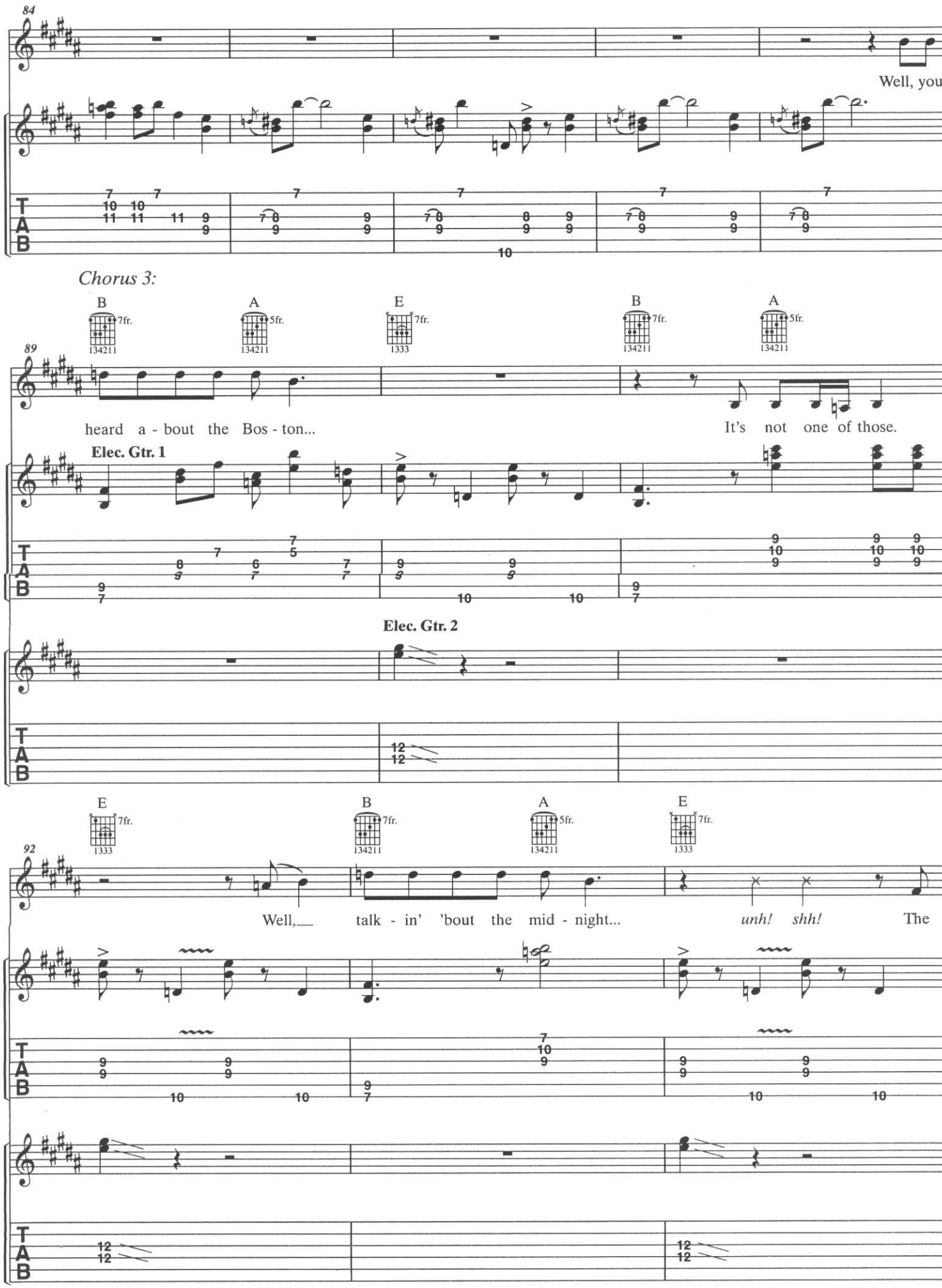

57
T
A
B
10/12
10/12
10/12
10/12

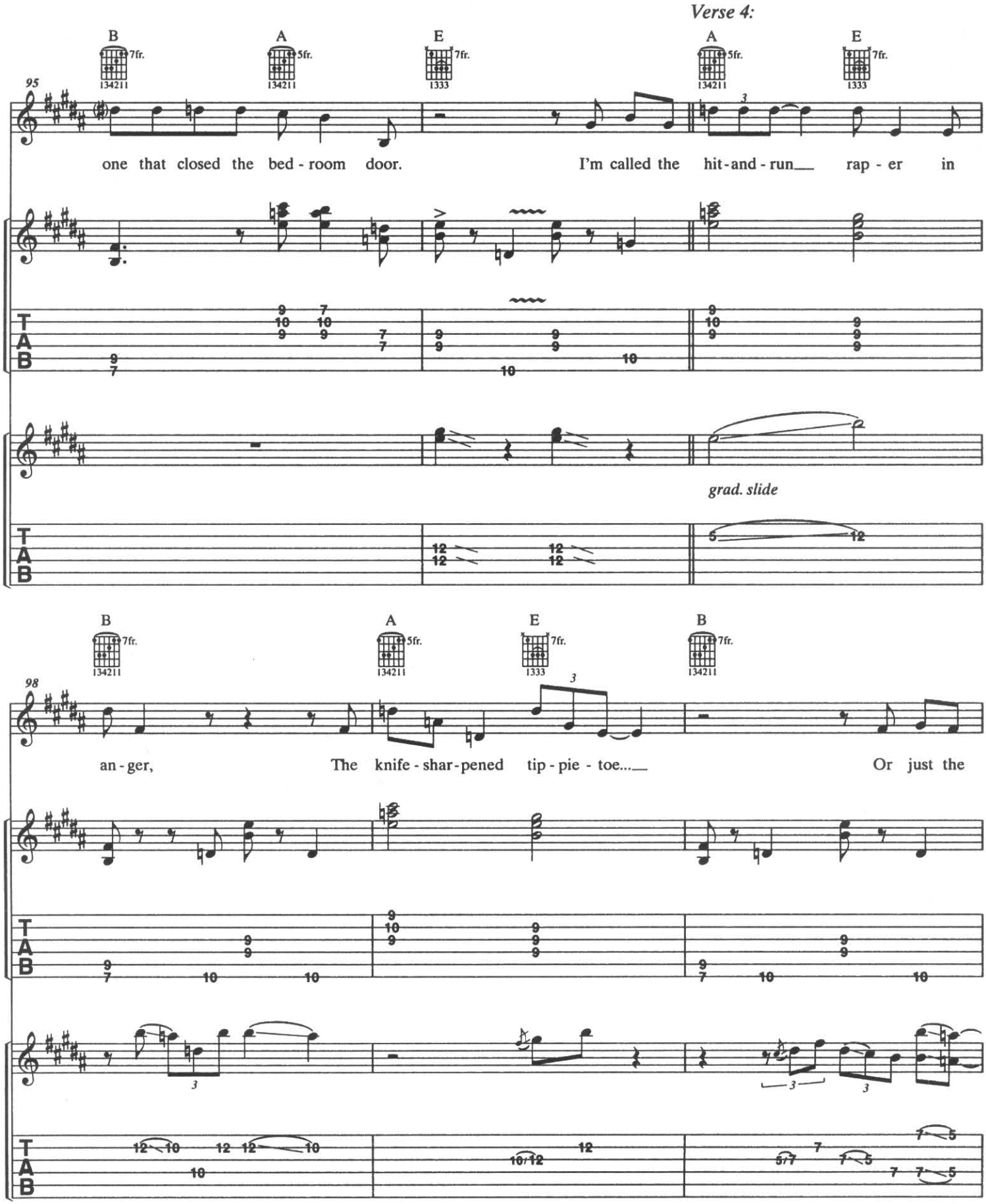

1.2.
3.
61
Oh, don't do
T
A
B

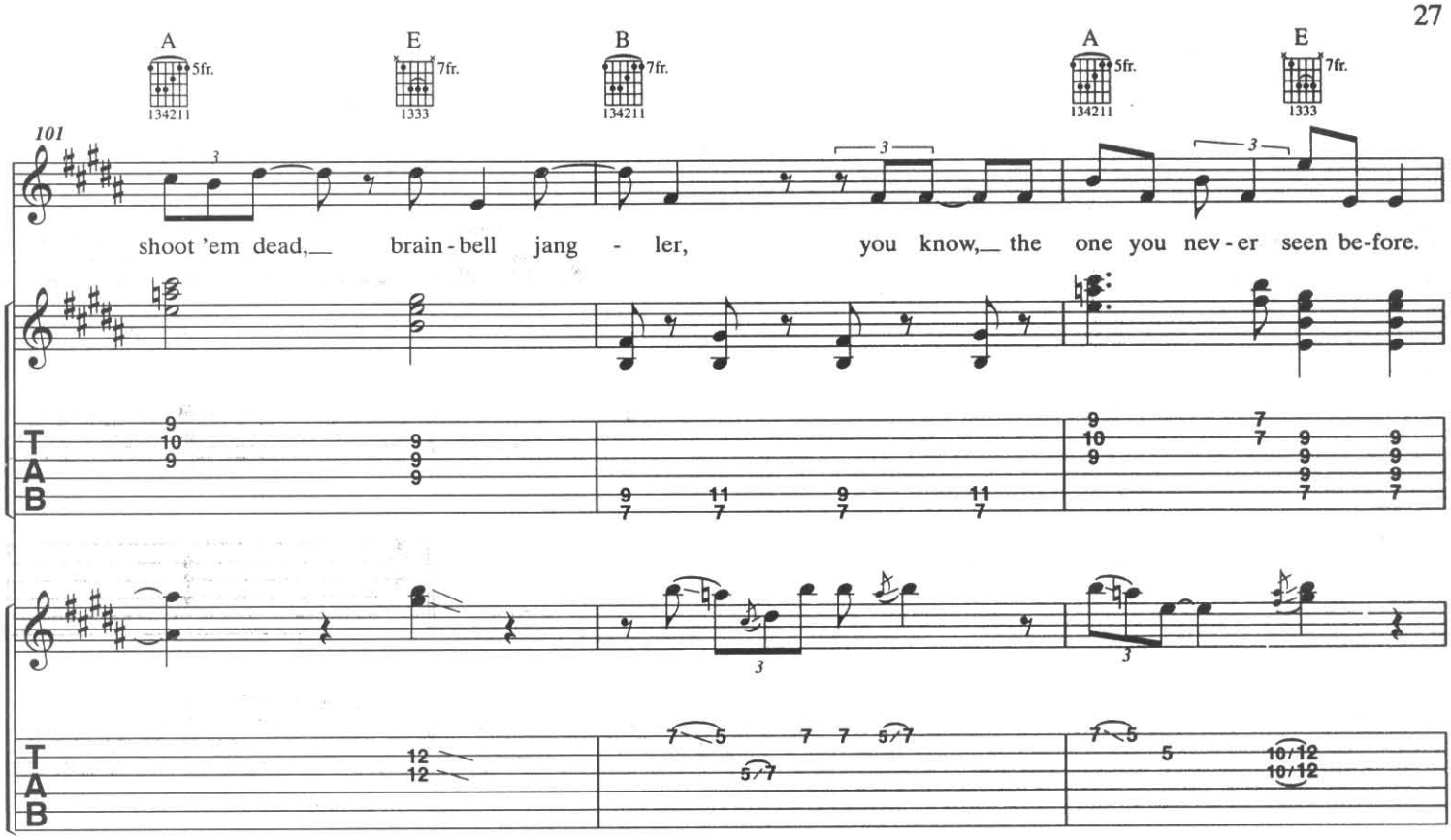

Elec. Gtrs. 1 & 2 cont. simile
64
that. Oh, don't do that. Yeah, oh, don't do that. Yeah, don't you


67
dare do that. Don't you dare do that. Don't do that. Don't do
Elec. Gtr. 1
T
A
B
Repeat as necessary
Last time
70
that. Oh, don't do that. Oh, don't do that. Oh, don't do
Elec. Gtr. 2

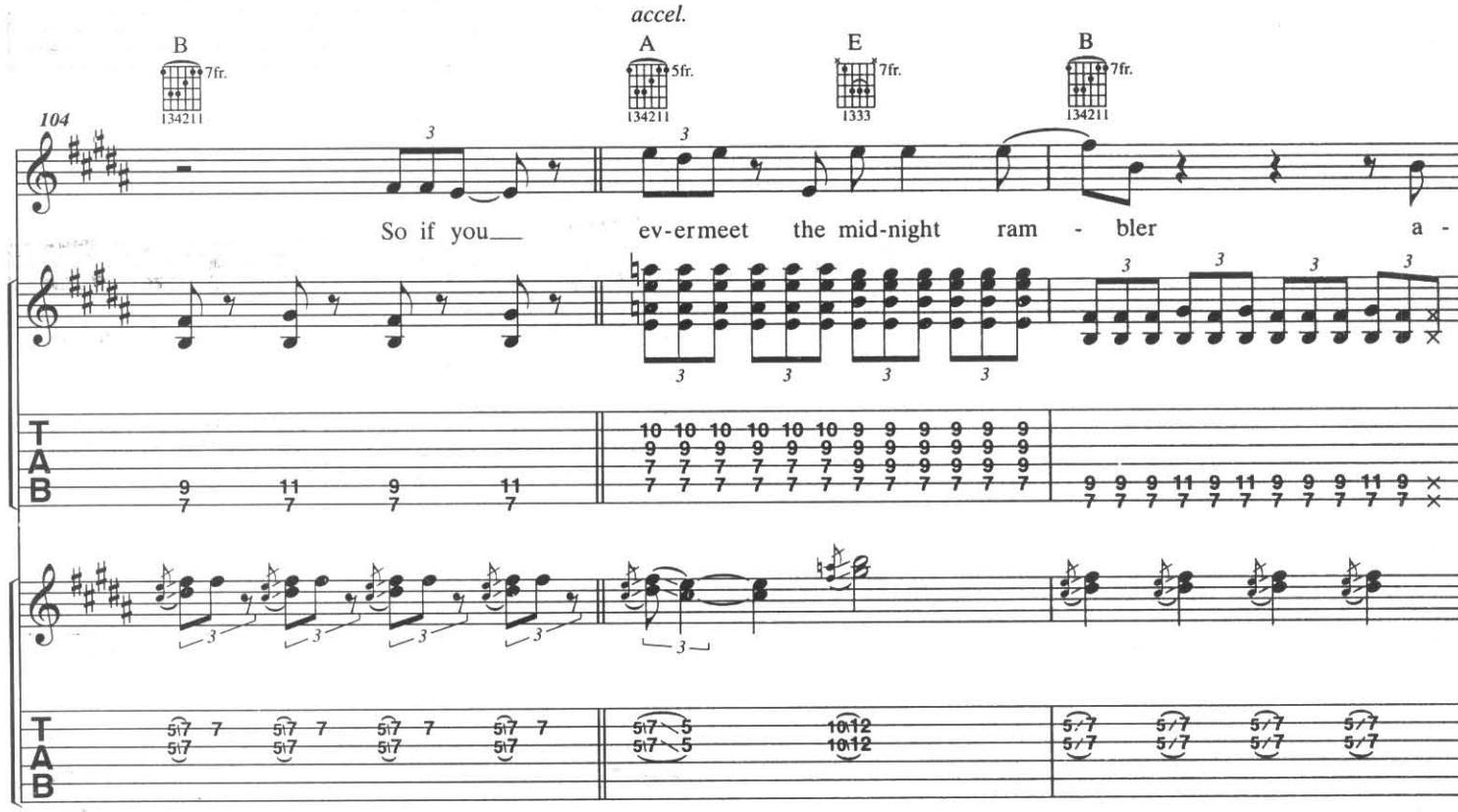

Repeat as necessary
Last time
73
grad. rit.
that. Oh, don't do that. Oh, don't do that. Oh, don't do
grad. rit.
grad. rit.
band tacet
76
that.
Slow and rubato ♩ = 72 (♫ = ♩³♪)
80
Elec. Gtr. 2 tacet
T
A
B


84
Well, you
Chorus 3:
B
A
E
B
A
7fr.
5fr.
134211
1333
89
heard a - bout the Bos - ton...
It's not one of those.
Elec. Gtr. 1
Elec. Gtr. 2
92
Well,___ talk - in' 'bout the mid - night...
unh! shh!
The
T
A
B

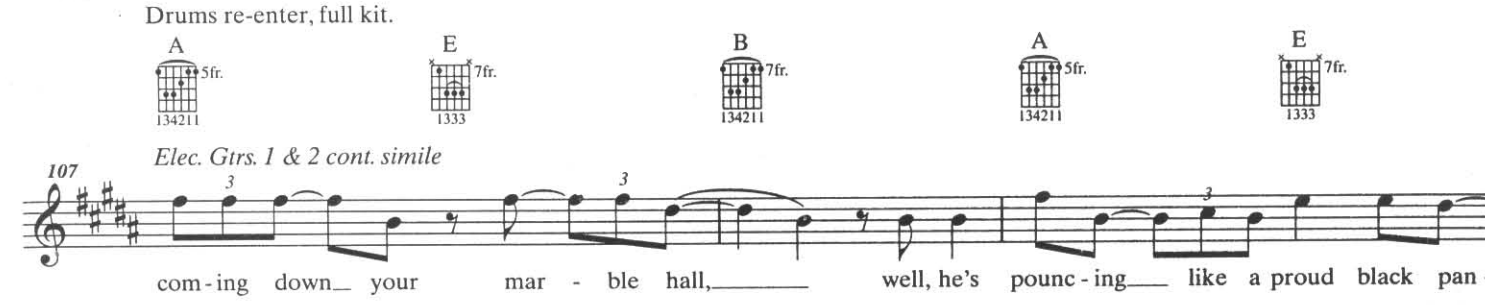

Verse 4:
B
A
E
A
E
95
one that closed the bed - room door.
I'm called the hit-and-run rap - er in
grad. slide
B
A
E
B
98
an - ger,
The knife - shar - pened tip - pie - toe...
Or just the
TAB

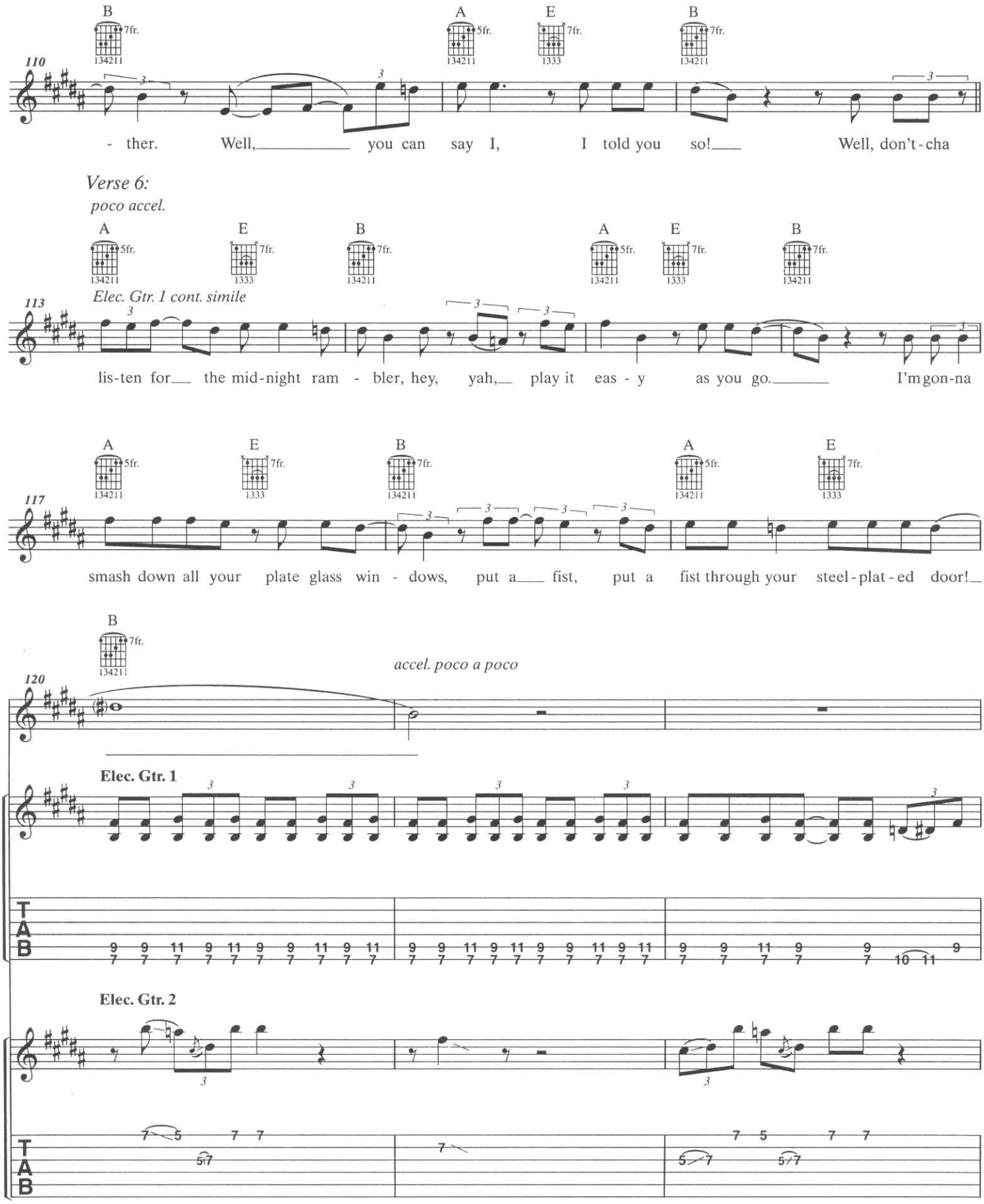


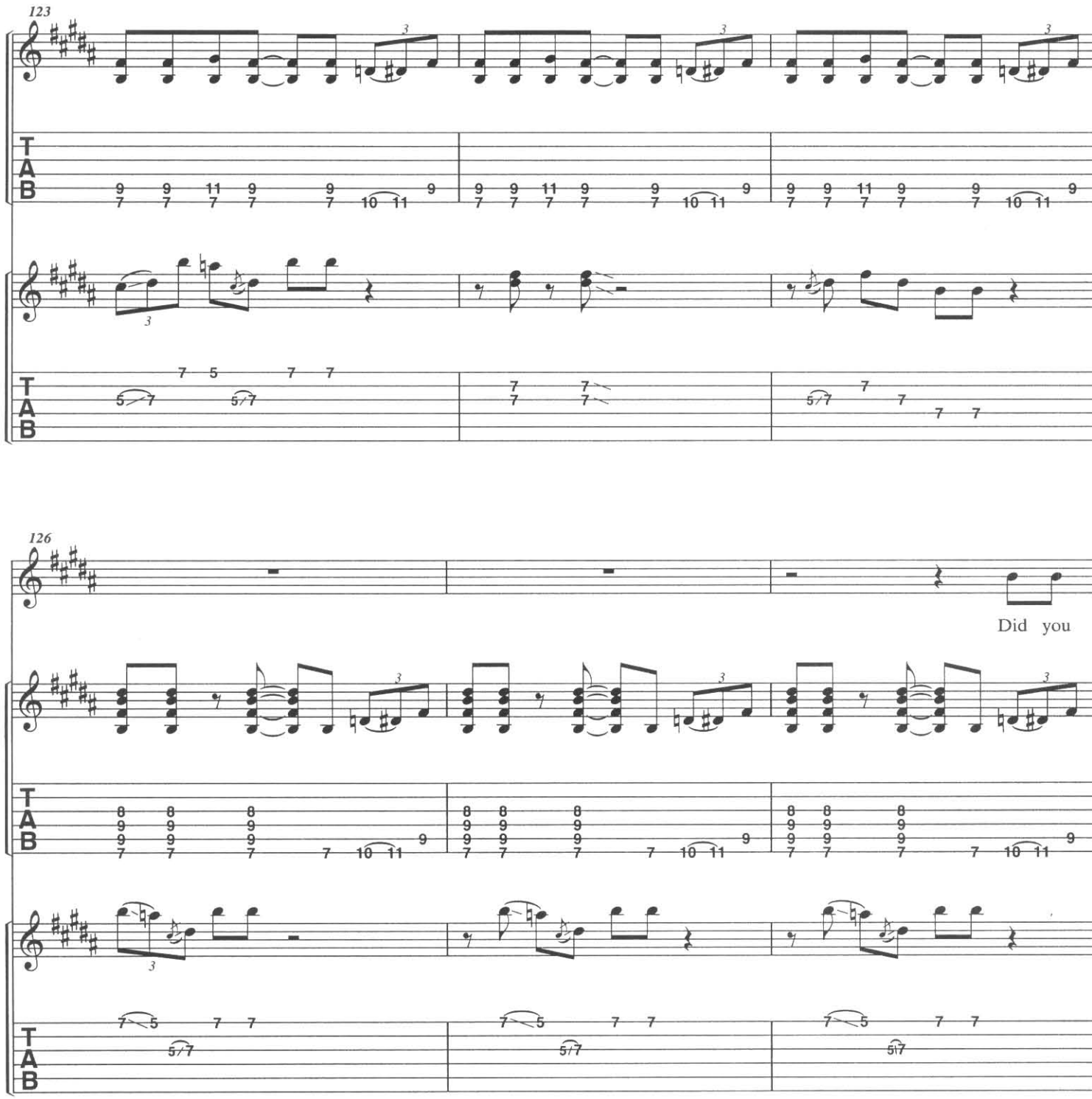
Verse 5:
accel.



Drums re-enter, full kit.

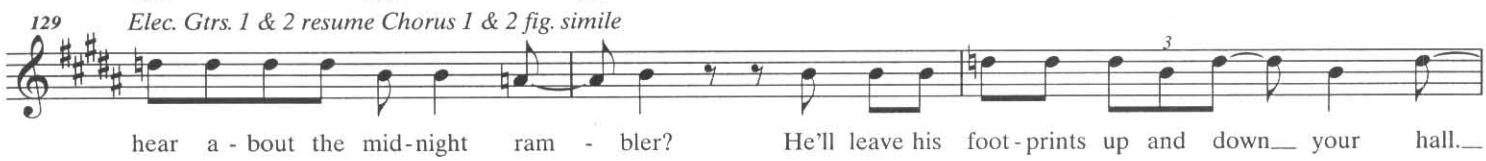


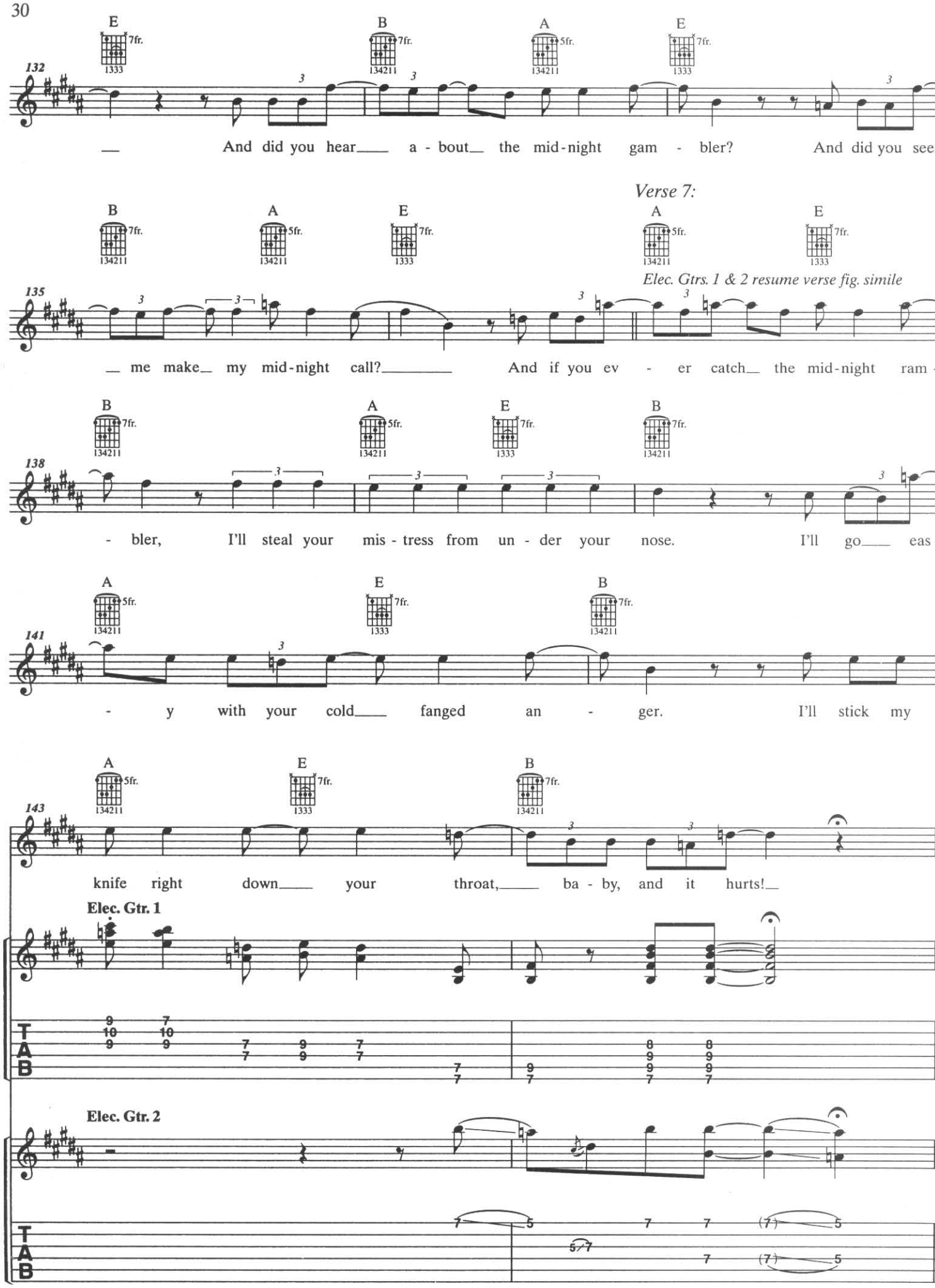

110
B 7fr. 134211
A 5fr. 134211
E 7fr. 1333
B 7fr. 134211
- ther. Well, you can say I, I told you so! Well, don't-cha
Verse 6:
poco accel.
A 5fr. 134211
E 7fr. 1333
B 7fr. 134211
A 5fr. 134211
E 7fr. 1333
B 7fr. 134211
113
Elec. Gtr. 1 cont. simile
lis-ten for the mid-night ram - bler, hey, yah, play it eas - y as you go. I'm gon-na
A 5fr. 134211
E 7fr. 1333
B 7fr. 134211
A 5fr. 134211
E 7fr. 1333
117
smash down all your plate glass win - dows, put a fist, put a fist through your steel-plat-ed door!
B 7fr. 134211
120
accel. poco a poco
Elec. Gtr. 1
T A B
Elec. Gtr. 2
T A B


123
126
Did you

Chorus 4:

B
7fr.
134211
A
5fr.
134211
E
7fr.
1333
B
7fr.
134211
A
5fr.
134211


129
Elec. Gtrs. 1 & 2 resume Chorus 1 & 2 fig. simile
hear a - bout the mid - night ram - bler? He'll leave his foot - prints up and down your hall.


132
E B A E
And did you hear a - bout the mid-night gam - bler? And did you see
Verse 7:
135
B A E A E
Elec. Gtrs. 1 & 2 resume verse fig. simile
me make my mid-night call? And if you ev - er catch the mid-night ram -
138
B A E B
- bler, I'll steal your mis - tress from un - der your nose. I'll go eas -
141
A E B
- y with your cold fanged an - ger. I'll stick my
143
A E B
knife right down your throat, ba - by, and it hurts!
Elec. Gtr. 1
TAB
Elec. Gtr. 2
TAB

Alfred

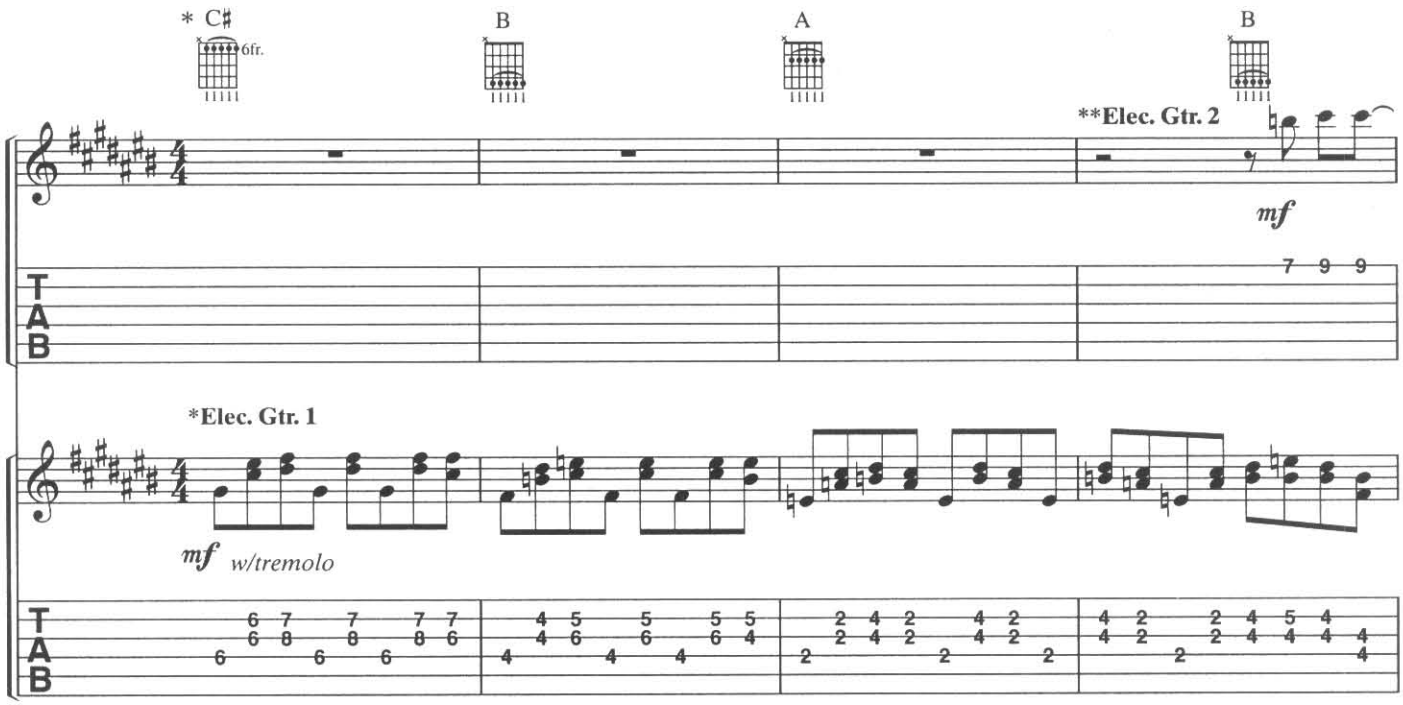
GIMME SHELTER

Piano Sheets.ru
архив нот

Words and Music by
MICK JAGGER and KEITH RICHARDS

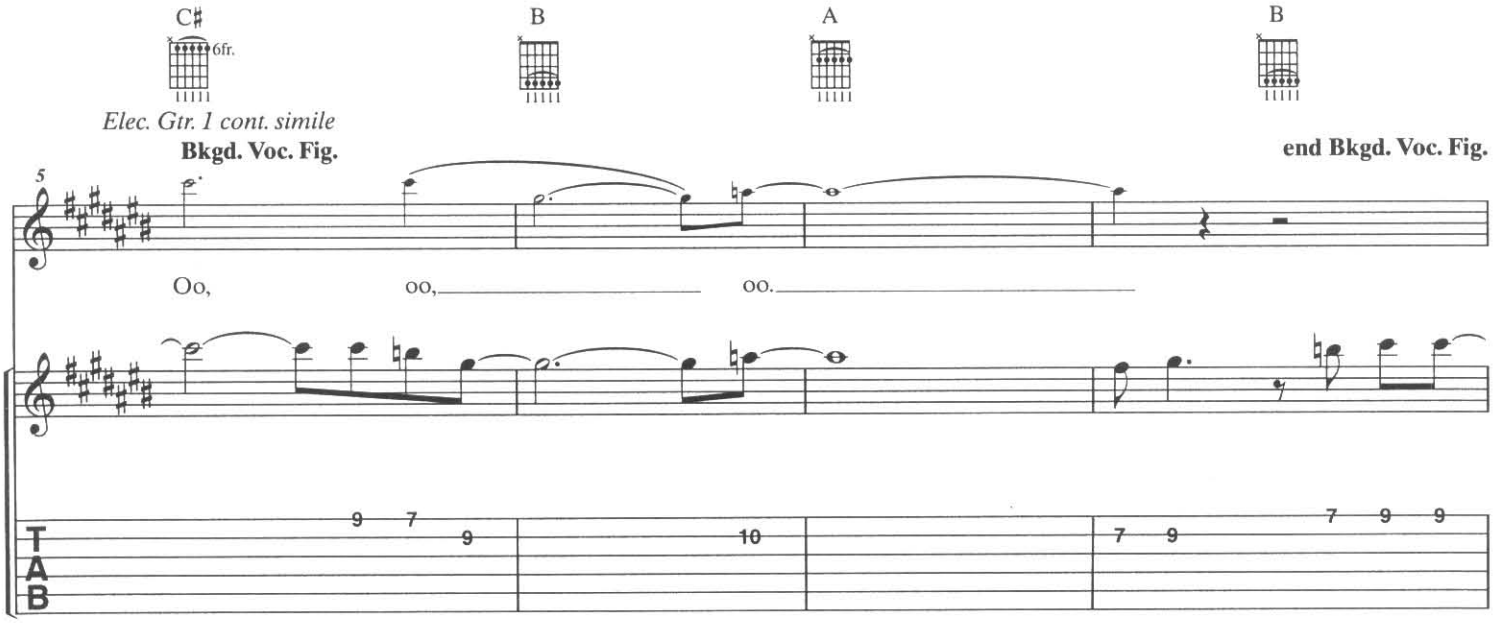
Moderately ♩ = 116

Intro:



*Elec. Gtr. 1 in Open G tuning: ⑥ = D; ⑤ = G; ④ = D; ③ = G; ② = B; ① = D. Chord frames reflect Elec. Gtr. 1. (Keith Richards removes his low E string when using open G tuning, using only strings 1 through 5, but if left intact, string 6 should be tuned down to D.)

**Elec. Gtr. 2 in standard tuning.



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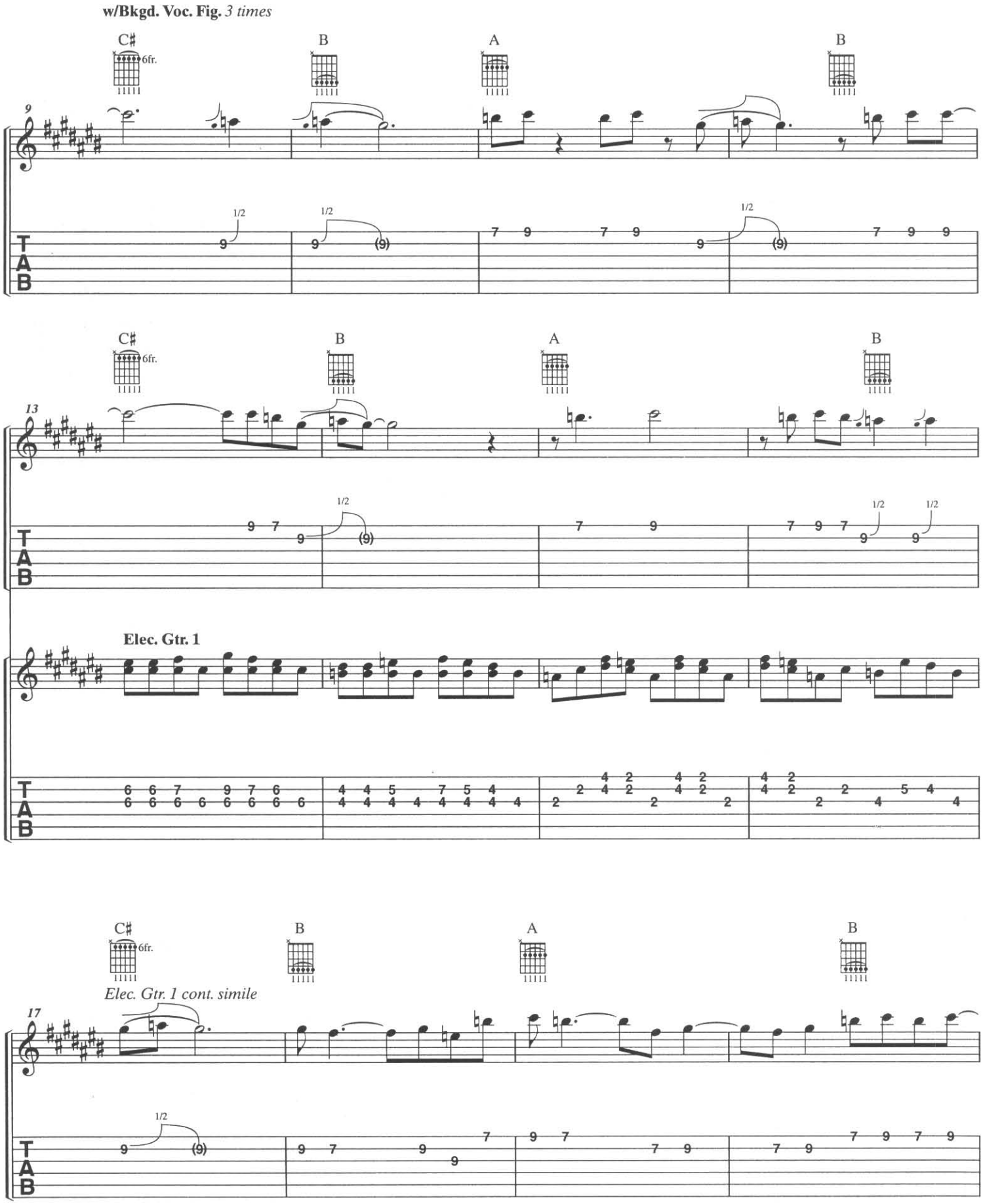
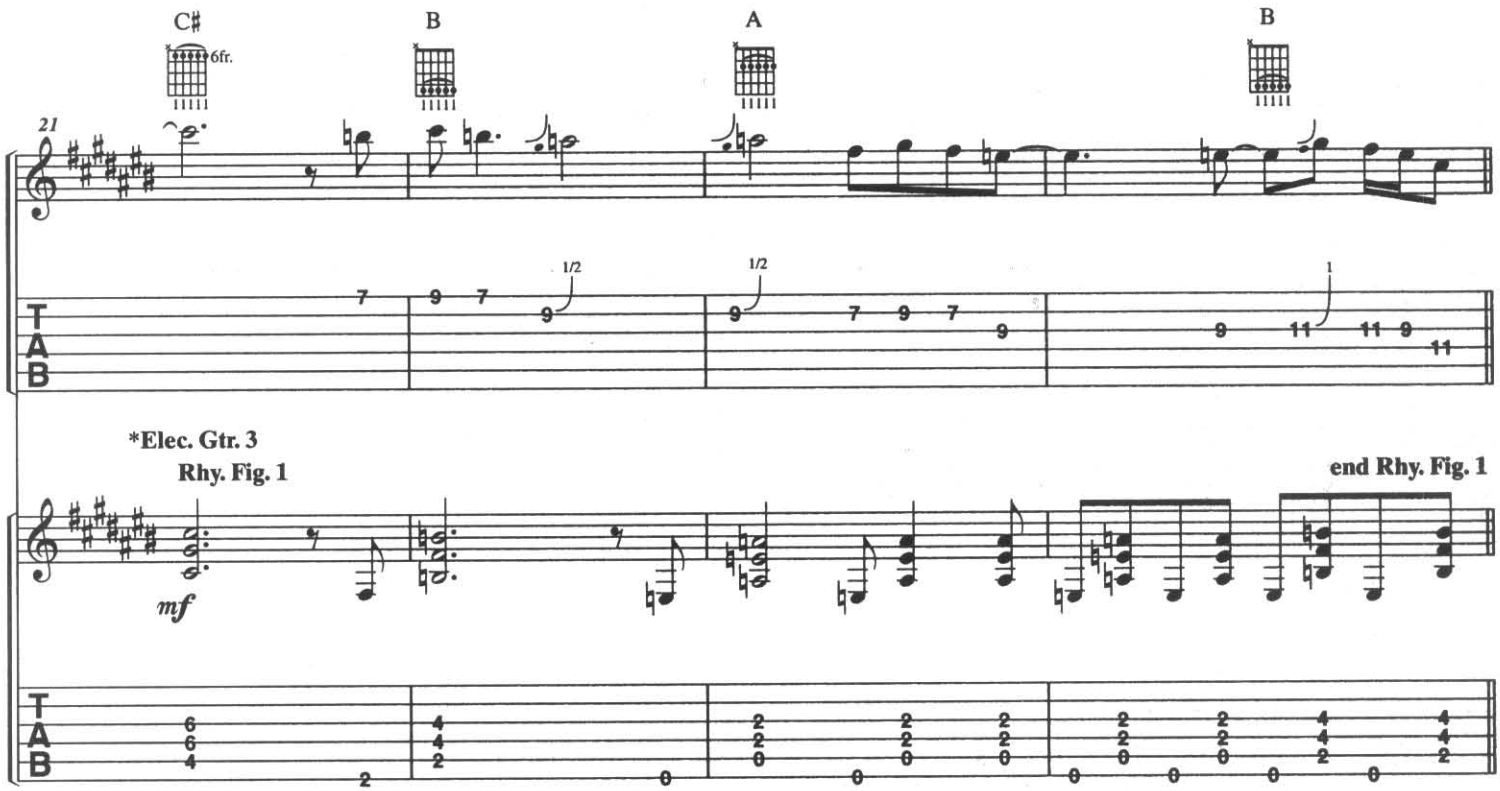
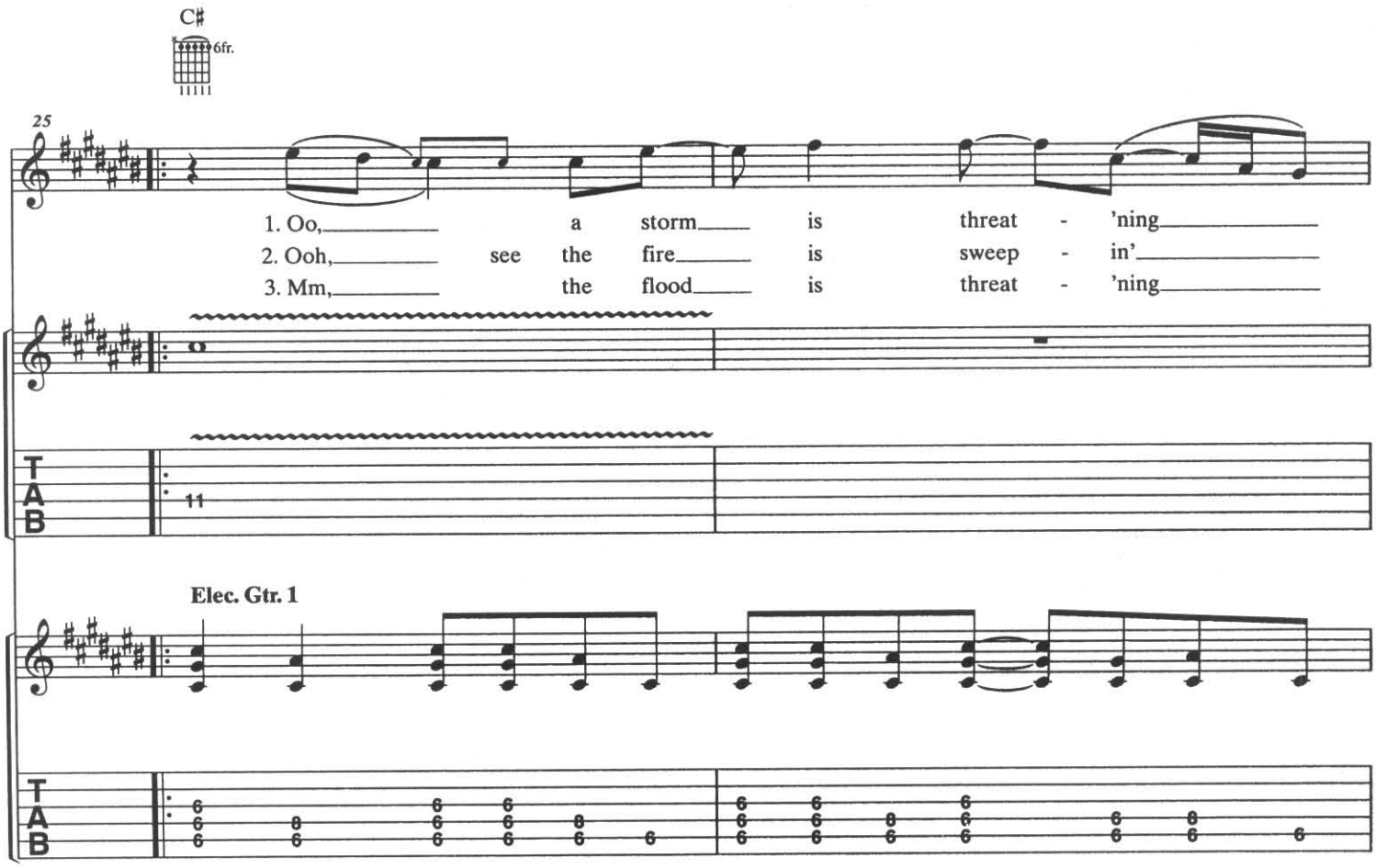

w/Bkgd. Voc. Fig. 3 times
C♯
6fr.
B
A
B
9
1/2
13
Elec. Gtr. 1
17
Elec. Gtr. 1 cont. simile
T
A
B

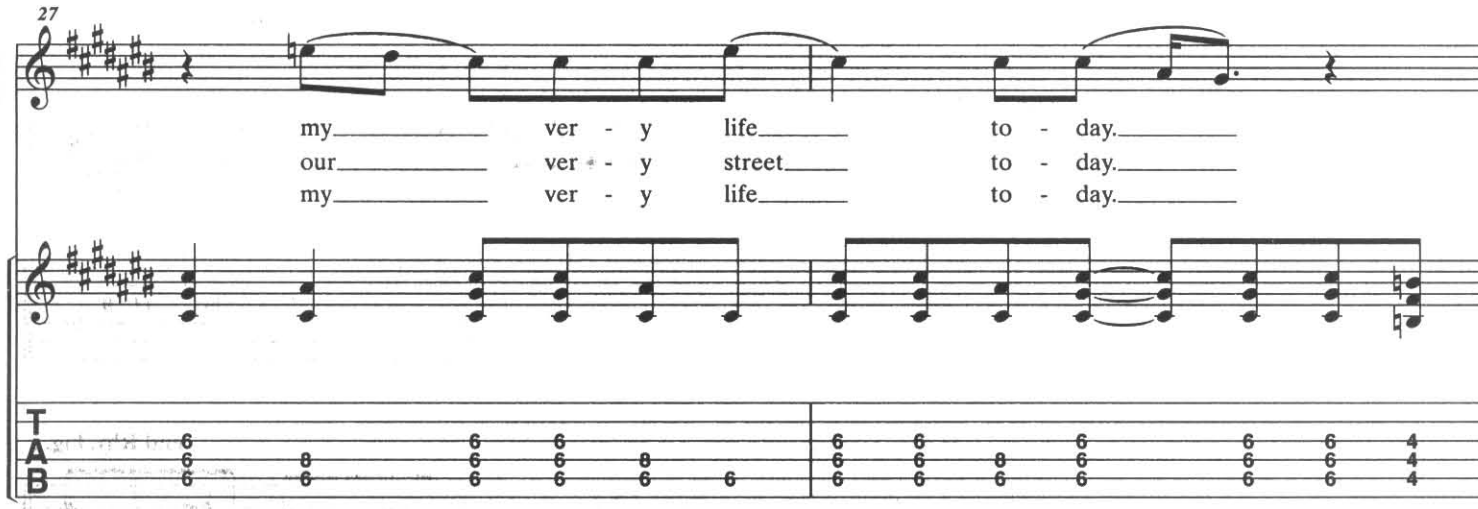


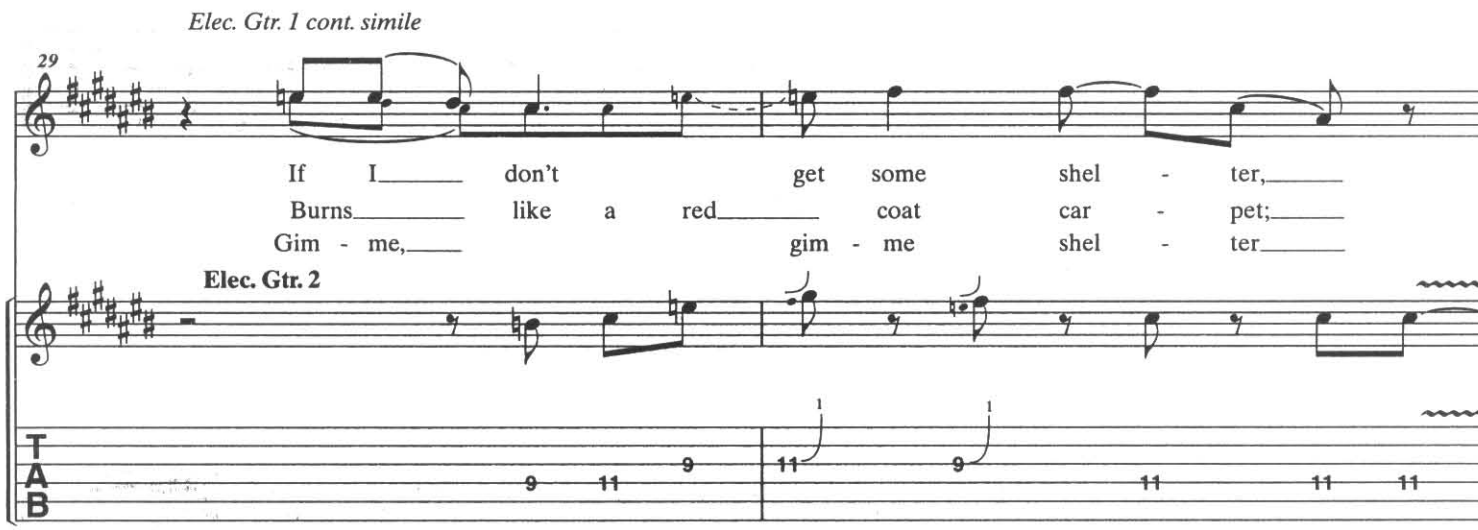
*Elec. Gtr. 3 in standard tuning.

𝄋 *Verse:*

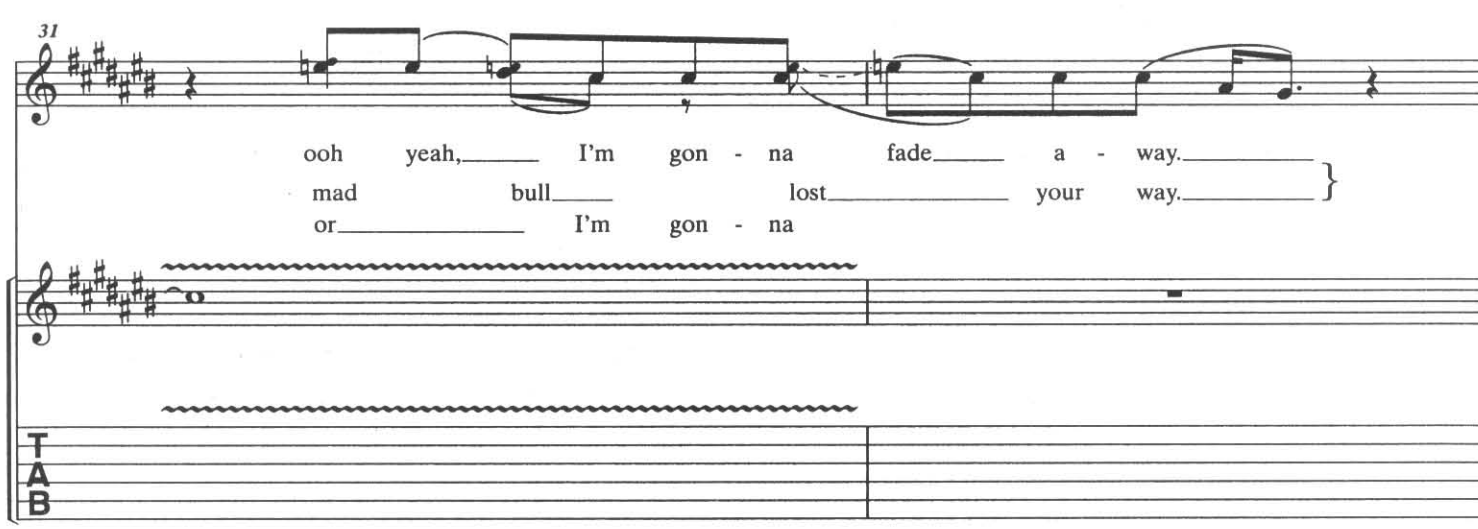
Elec. Gtr. 3 tacet




27
my ver - y life to - day.
our ver - y street to - day.
my ver - y life to - day.
T
A
B

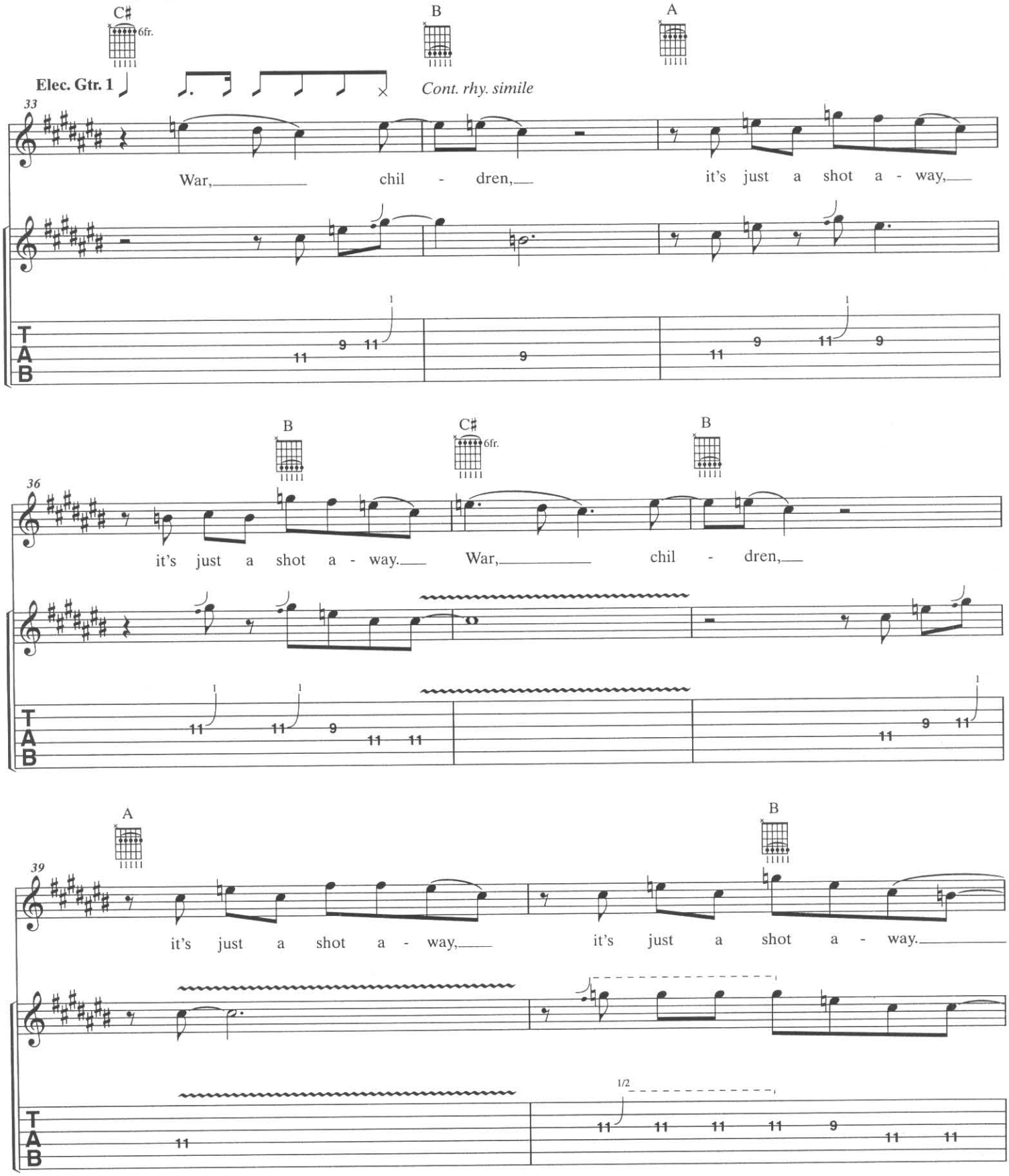

Elec. Gtr. 1 cont. simile
29
If I don't get some shel - ter,
Burns like a red coat car - pet;
Gim - me, gim - me shel - ter
Elec. Gtr. 2
T
A
B

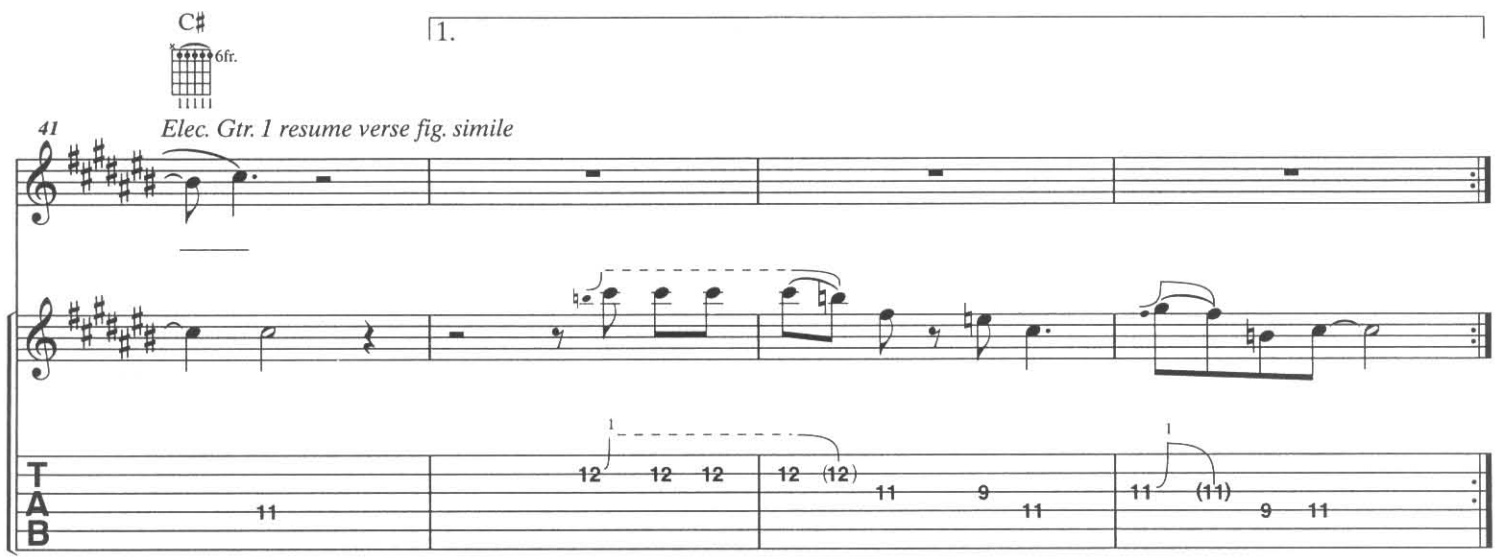
To Coda ⊕

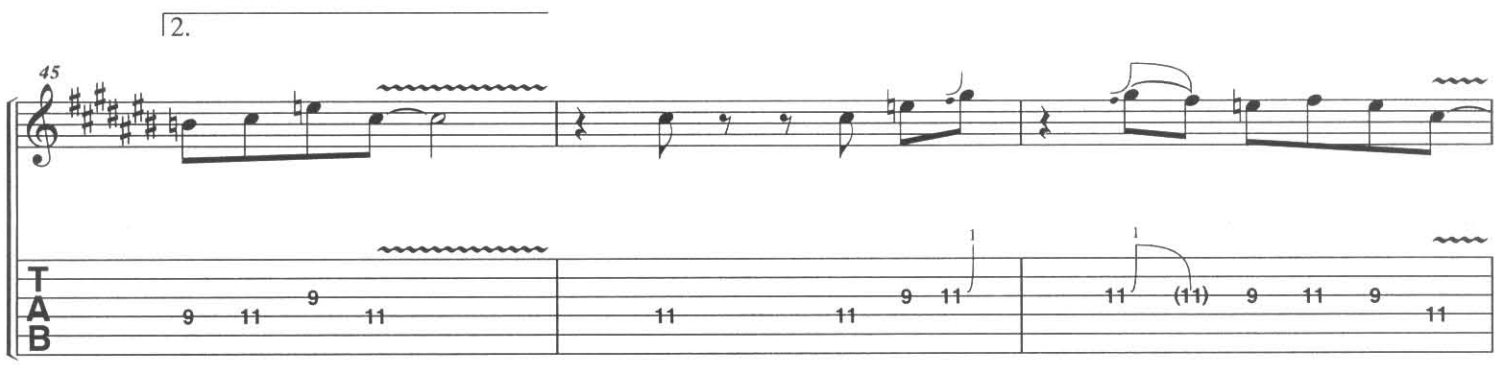

31
ooh yeah, I'm gon - na fade a - way.
mad bull lost your way.
or I'm gon - na
T
A
B

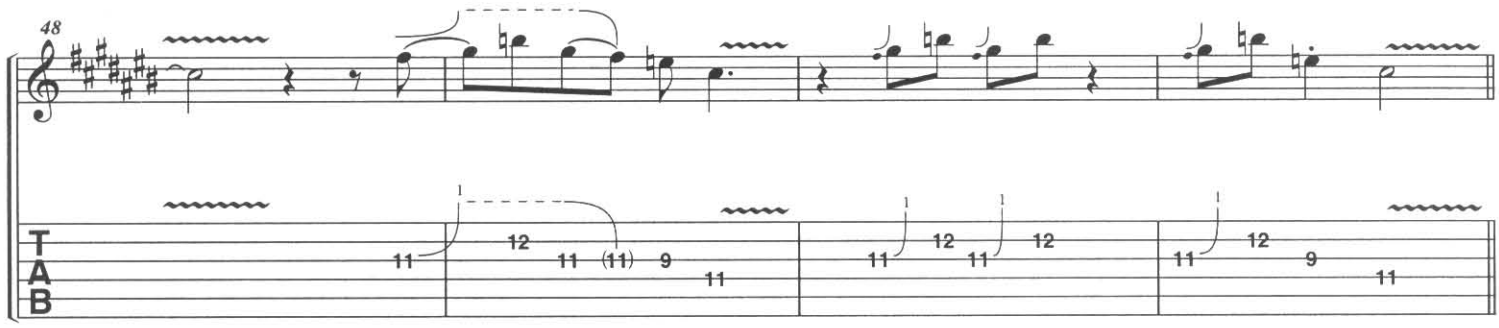
Chorus:

w/Rhy. Fig. 1 *(Elec. Gtr. 3) 2 times, simile*



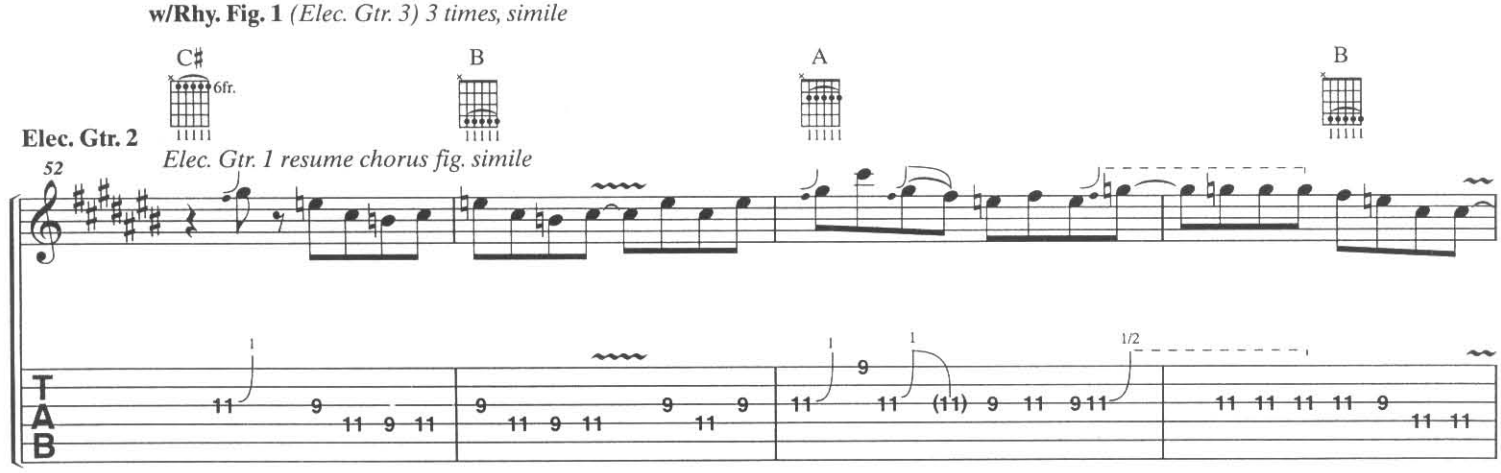


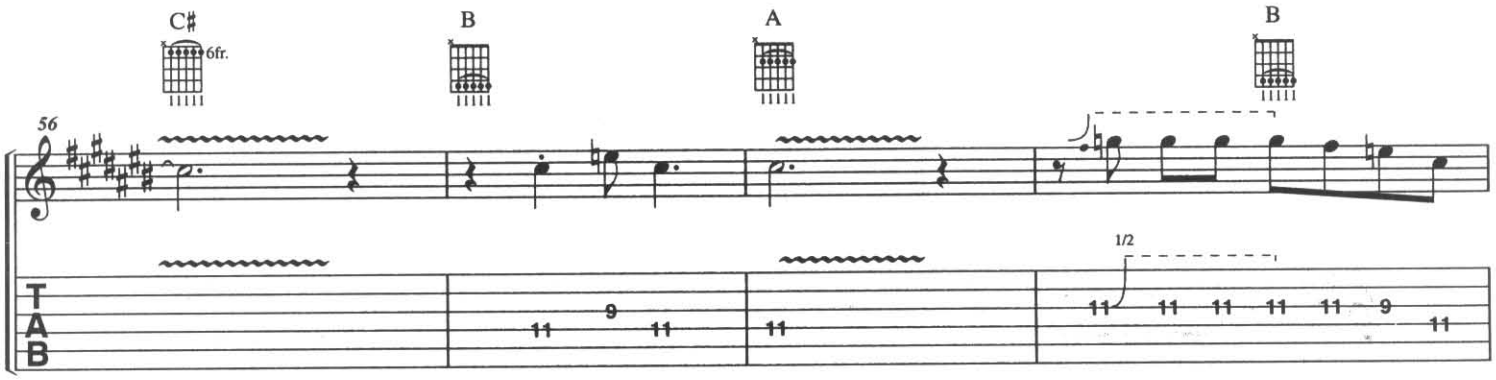


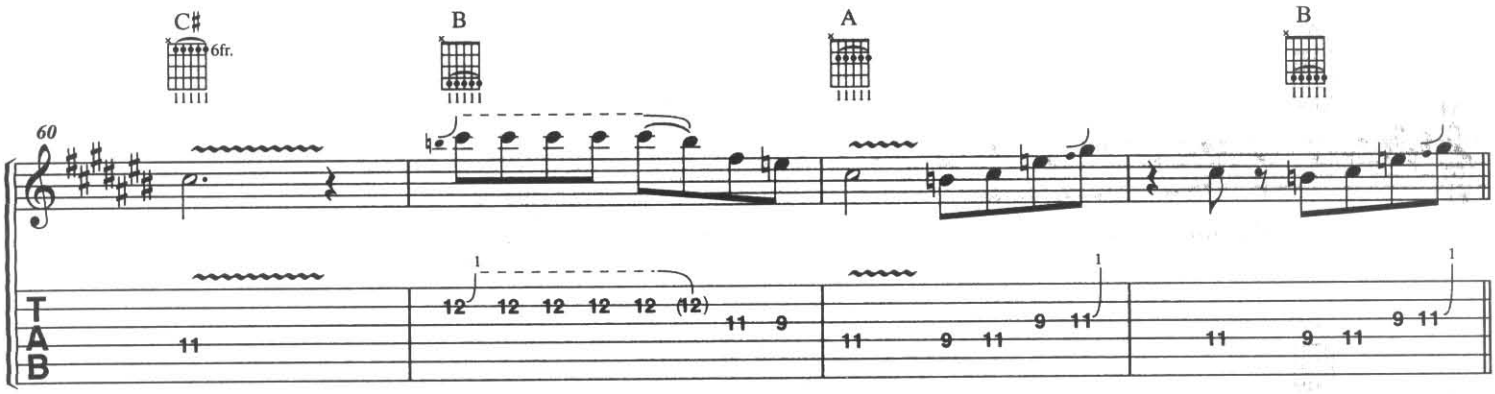


Guitar Solo:

w/Rhy. Fig. 1 *(Elec. Gtr. 3) 3 times, simile*



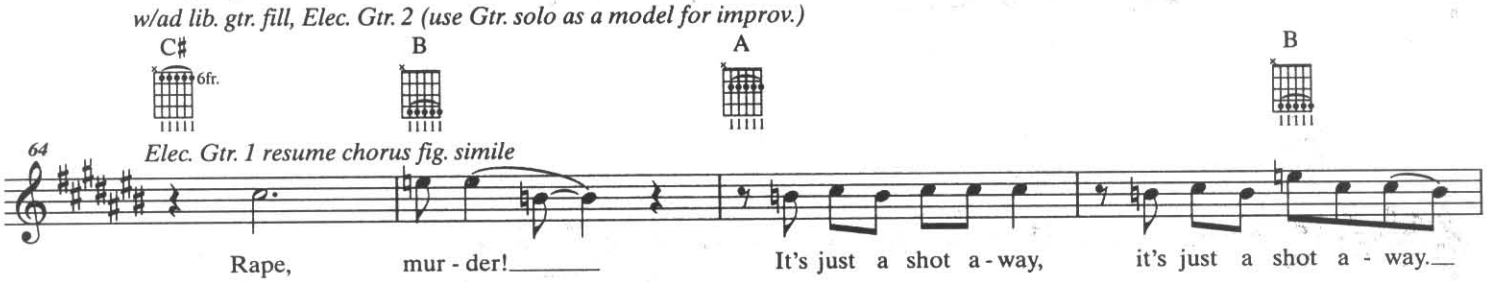


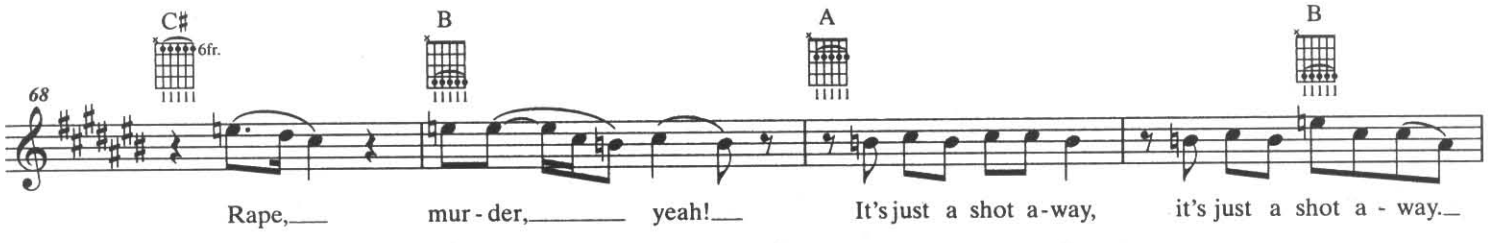


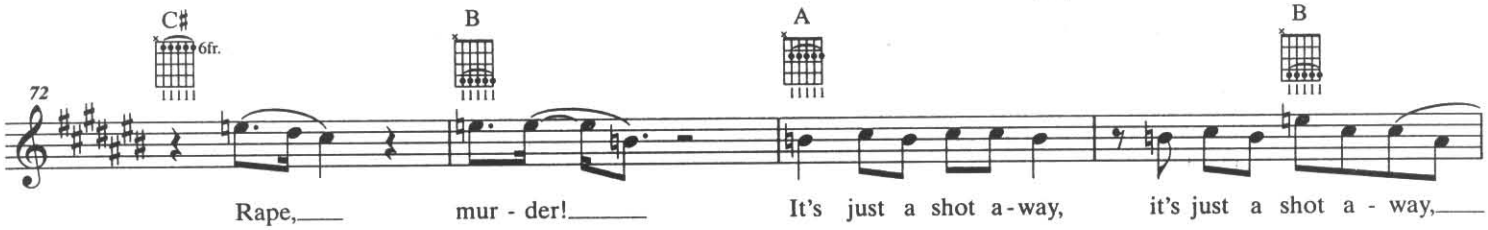
Chorus:

w/Rhy. Fig. 1 *(Elec. Gtr. 3) 3 times, simile*

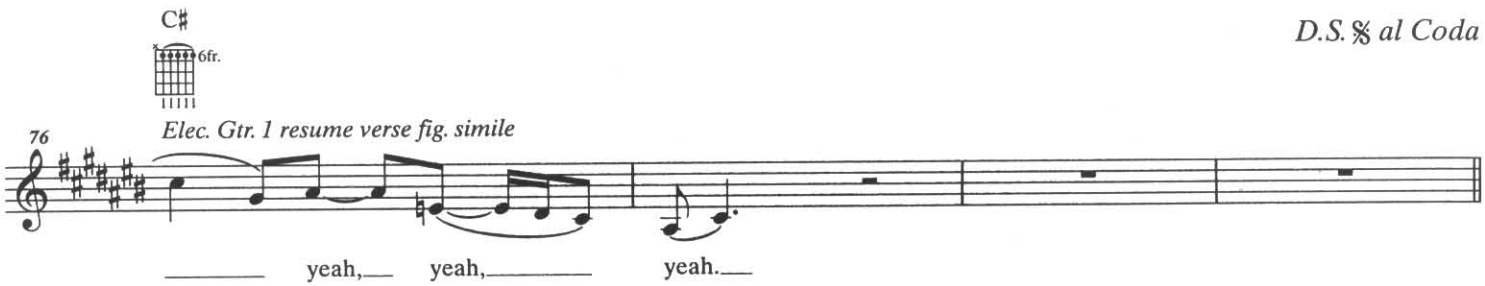
w/ad lib. gtr. fill, Elec. Gtr. 2 (use Gtr. solo as a model for improv.)

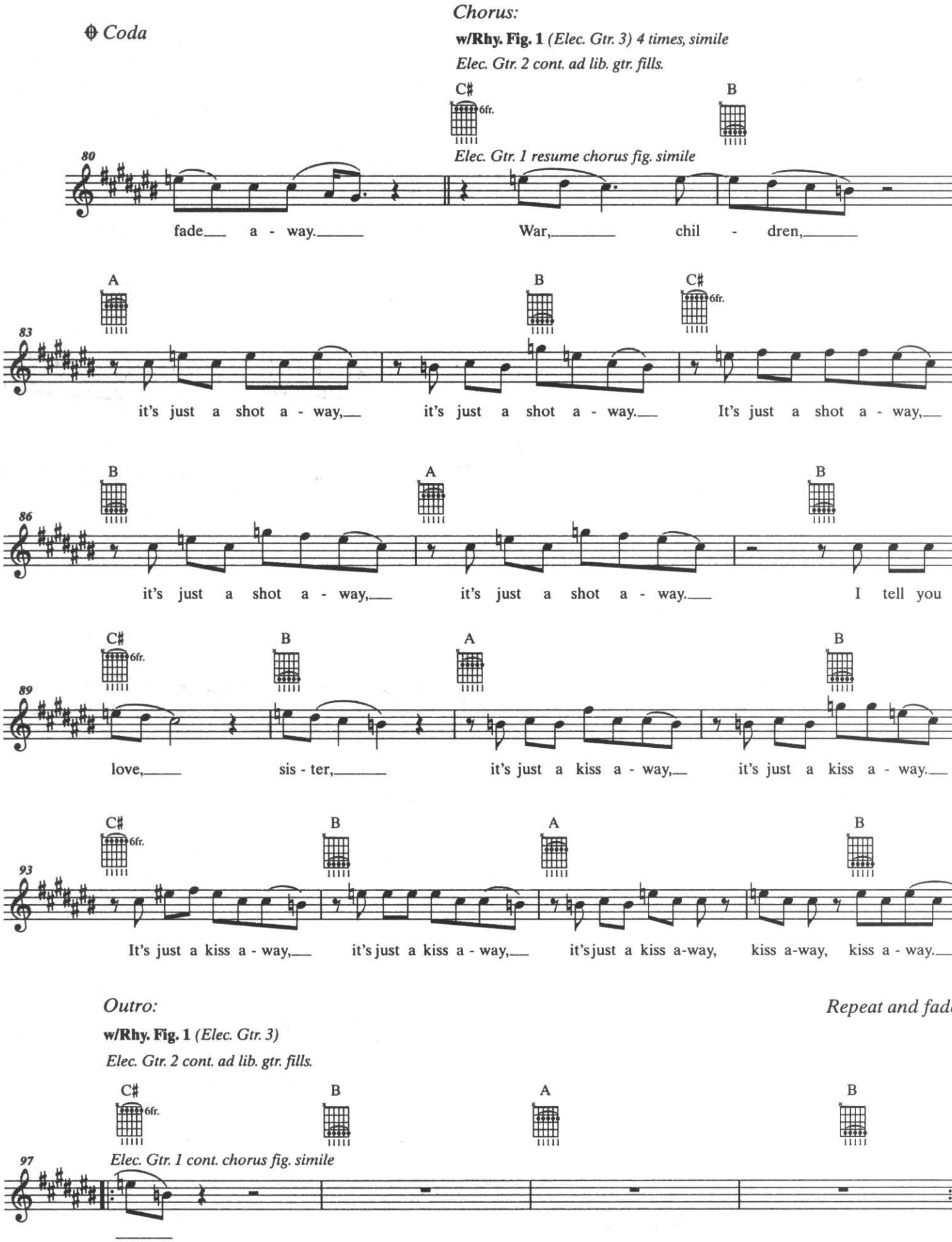






D.S. 𝄋 al Coda




Coda
Chorus:
w/Rhy. Fig. 1 (Elec. Gtr. 3) 4 times, simile
Elec. Gtr. 2 cont. ad lib. gtr. fills.
C♯ 6fr.
B
Elec. Gtr. 1 resume chorus fig. simile
80
fade a - way. War, chil - dren,
A
B
C♯ 6fr.
83
it's just a shot a - way, it's just a shot a - way. It's just a shot a - way,
B
A
B
86
it's just a shot a - way, it's just a shot a - way. I tell you
C♯ 6fr.
B
A
B
89
love, sis - ter, it's just a kiss a - way, it's just a kiss a - way.
C♯ 6fr.
B
A
B
93
It's just a kiss a - way, it's just a kiss a - way, it's just a kiss a-way, kiss a-way, kiss a - way.
Outro:
Repeat and fade
w/Rhy. Fig. 1 (Elec. Gtr. 3)
Elec. Gtr. 2 cont. ad lib. gtr. fills.
C♯ 6fr.
B
A
B
97
Elec. Gtr. 1 cont. chorus fig. simile

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YOU GOT THE SILVER

*All gtrs. in Open E tuning w/capo I:
⑥ = E ③ = G♯
⑤ = B ② = B
④ = E ① = E

Words and Music by
MICK JAGGER and KEITH RICHARDS

Country shuffle ♩ = 92 (♫ = ♩³♪)

Intro:

Capo I → A 5fr. E A 5fr. E A 5fr.

**

Acous. Gtr.

mf w/slide

1. Hey,

*All gtrs. in Open E tuning w/capo I, chord frames and TAB numbers relative to capo.
**Recording sounds a half step higher than written.

𝄋 *Verse:*

E A 5fr. E A 5fr.

babe, what's in your eyes? I saw them flash-ing like air-plane
(2.) hon - ey, what will I do when I'm hun - gry and thirst - y

E A/C♯ E

lights. You fill my cup, babe, that's for sure. Must come
too, feel - ing fool - ish, and that's for sure, just wait-ing

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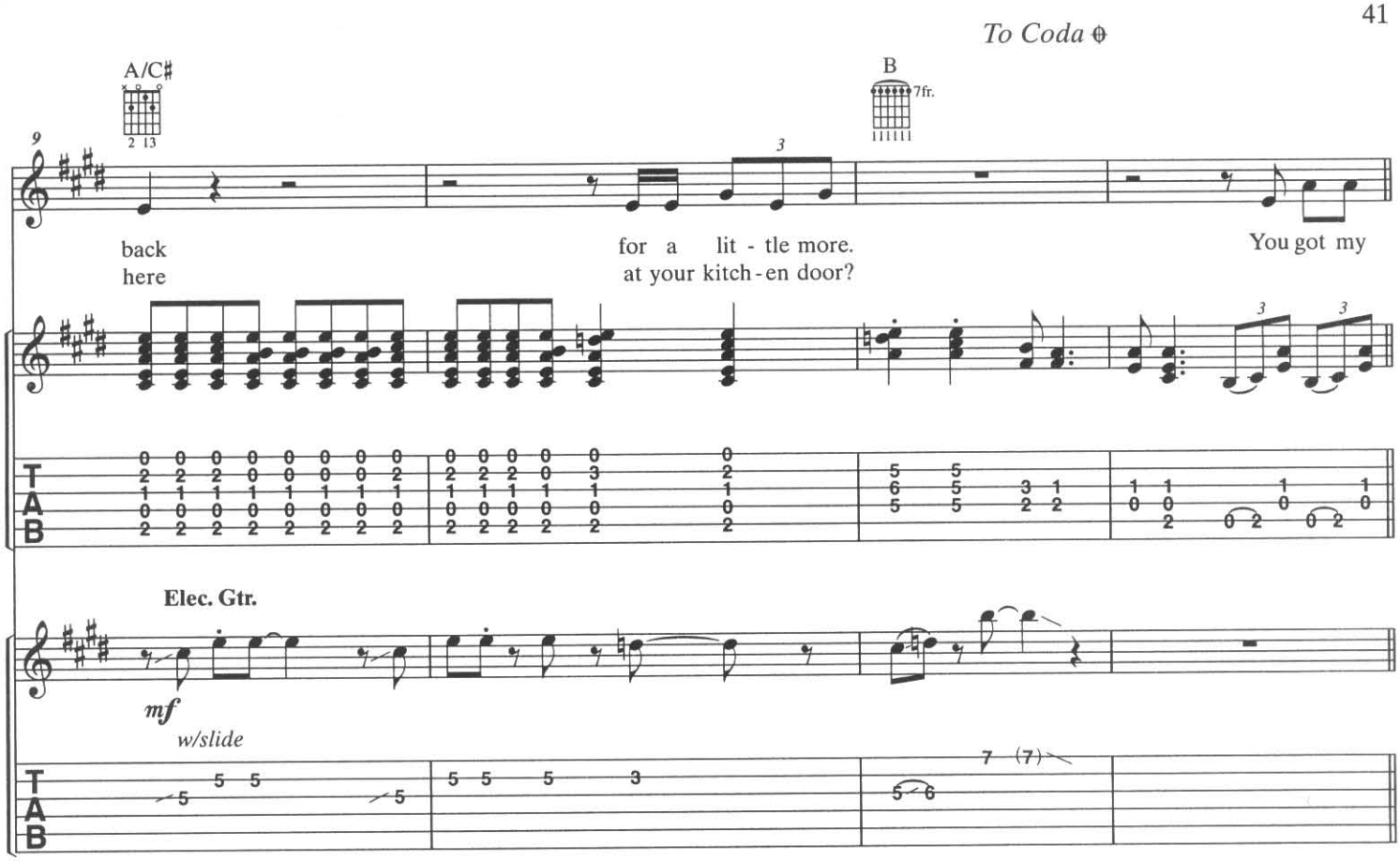
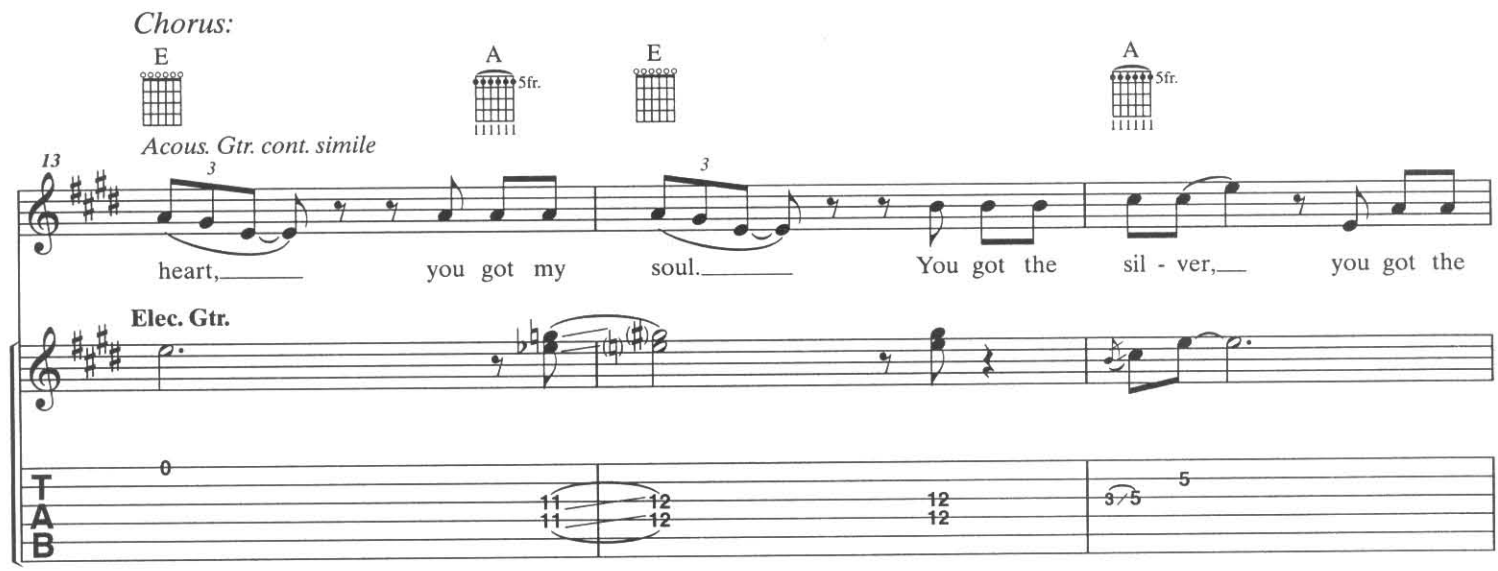
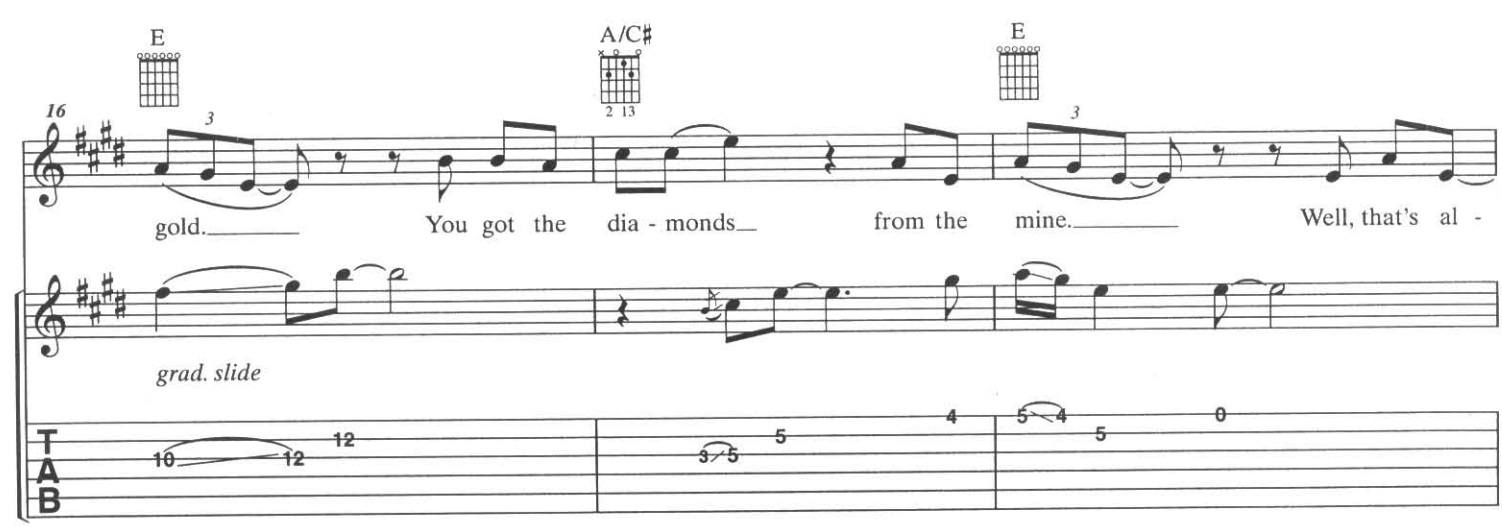
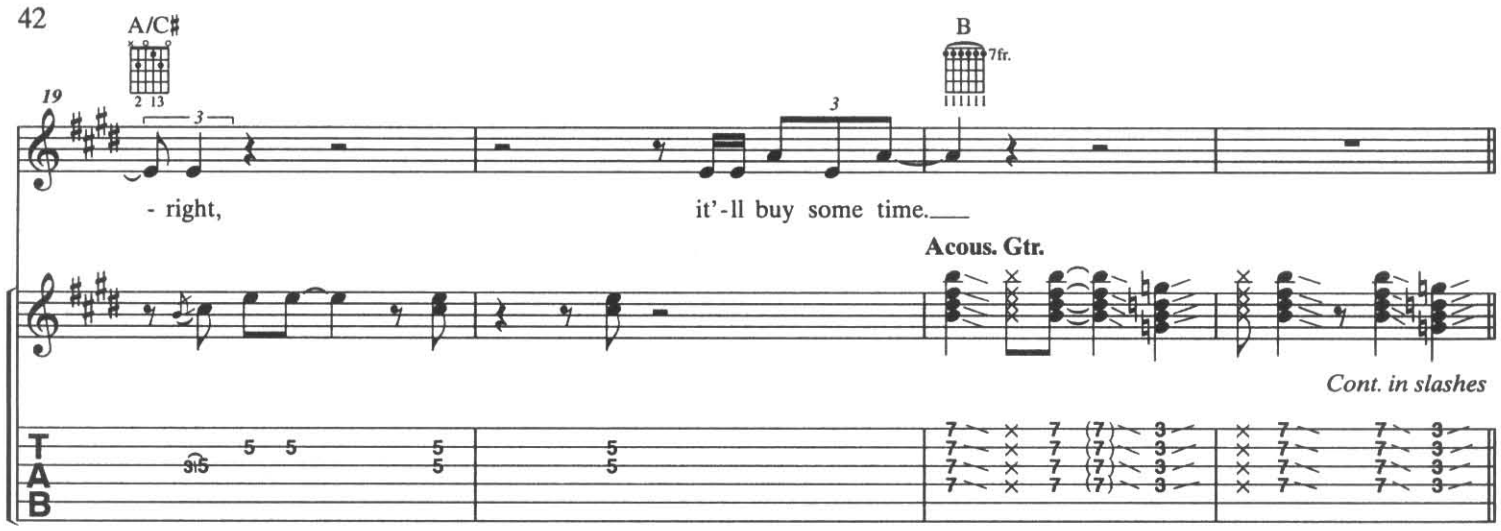
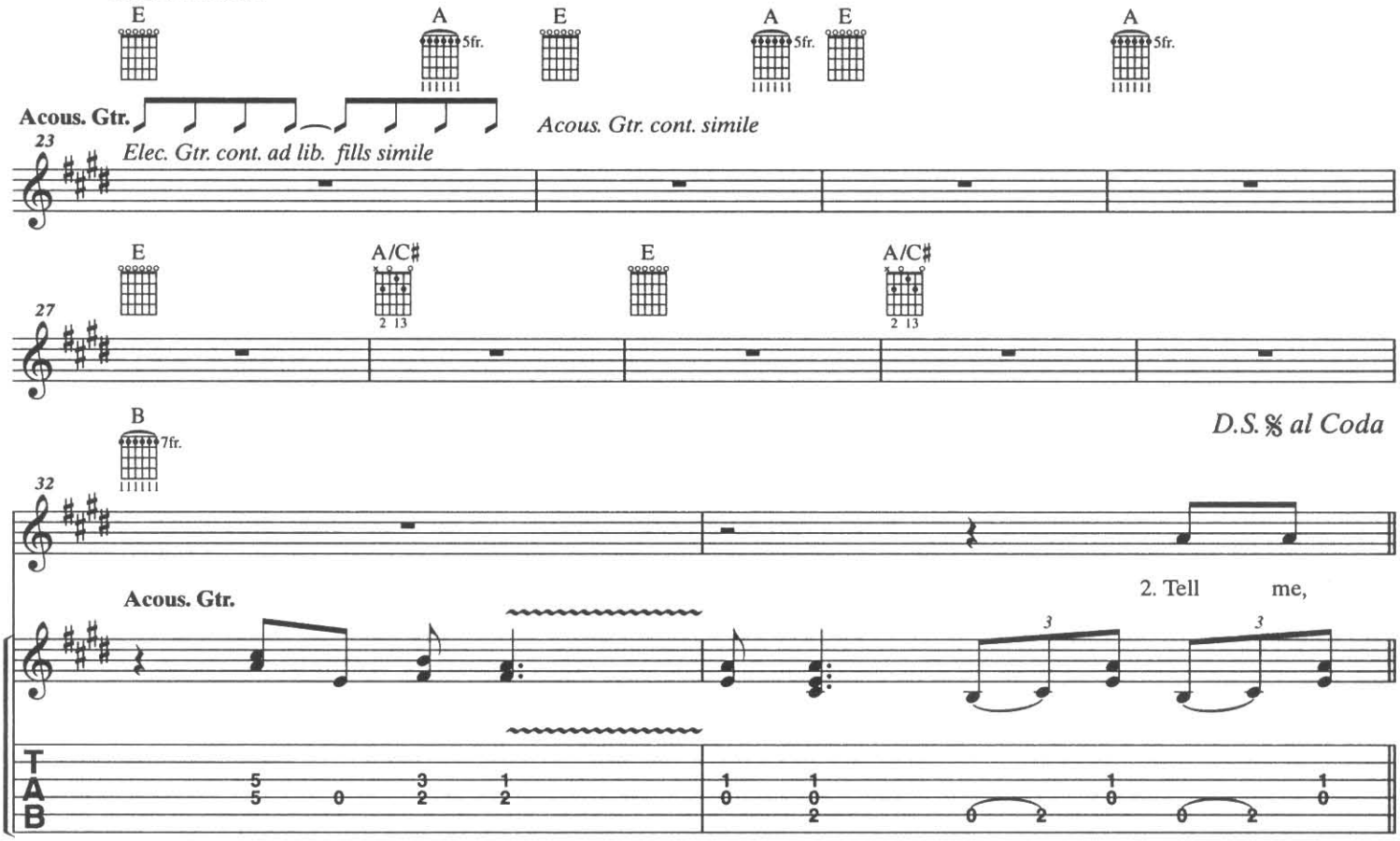

To Coda
A/C♯
B
7fr.
9
back here
for a lit - tle more.
at your kitch - en door?
You got my
Elec. Gtr.
mf
w/slide
T
A
B

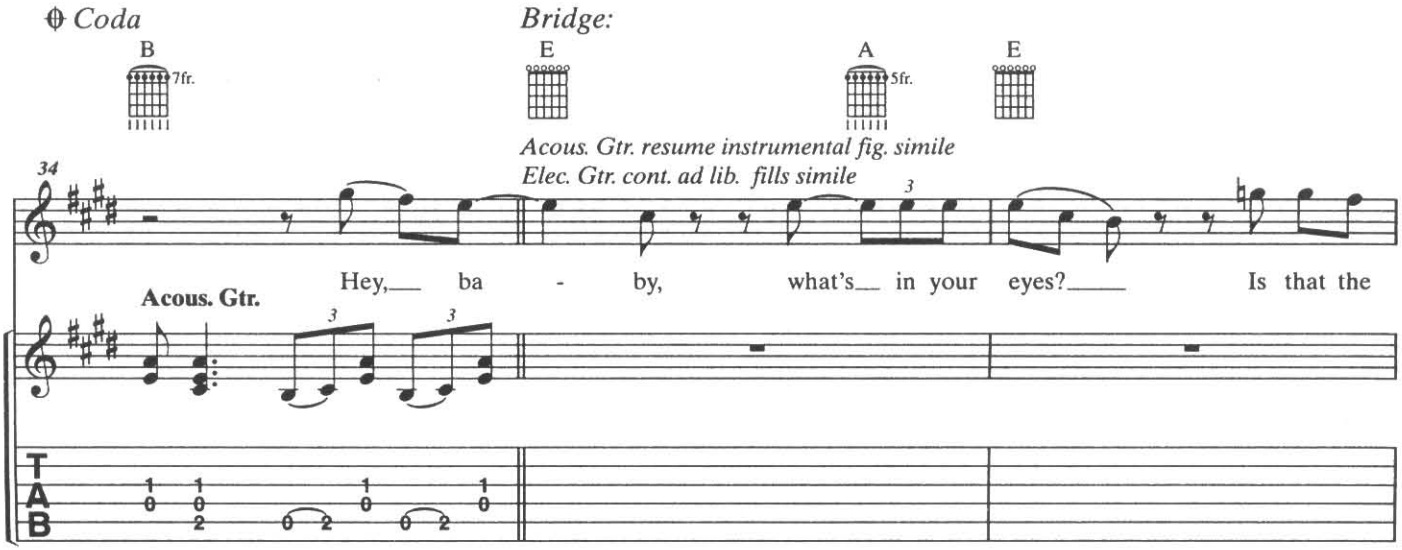

Chorus:
E
A
5fr.
E
A
5fr.
Acous. Gtr. cont. simile
13
heart,
you got my
soul.
You got the
sil - ver,
you got the
Elec. Gtr.
T
A
B

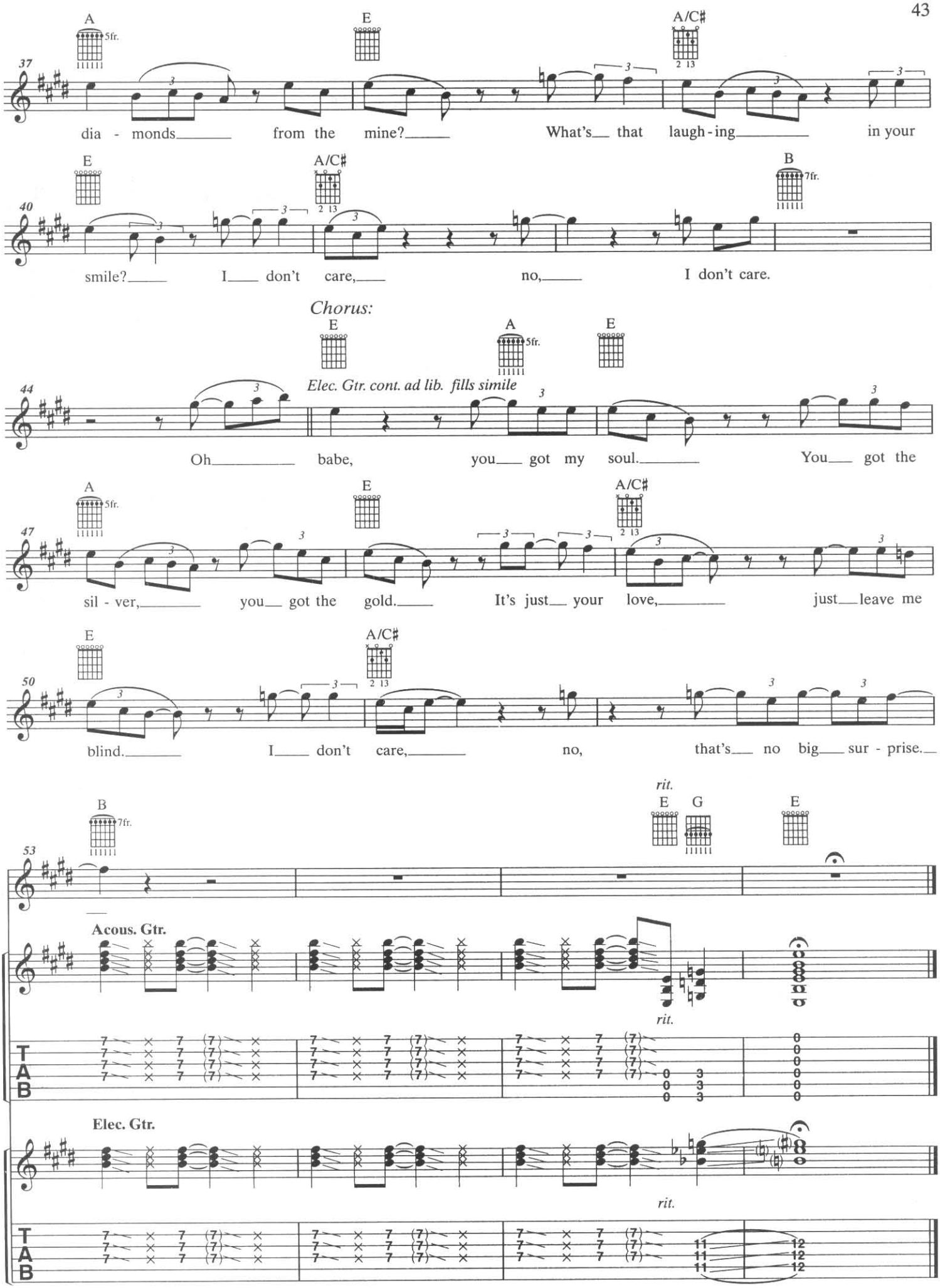

E
A/C♯
E
16
gold.
You got the
dia - monds
from the
mine.
Well, that's al -
grad. slide
T
A
B



Instrumental:






A
5fr.
E
A/C♯
37
dia - monds from the mine? What's that laugh - ing in your
E
A/C♯
B
7fr.
40
smile? I don't care, no, I don't care.
Chorus:
E
A
5fr.
E
Elec. Gtr. cont. ad lib. fills simile
44
Oh babe, you got my soul. You got the
A
5fr.
E
A/C♯
47
sil - ver, you got the gold. It's just your love, just leave me
E
A/C♯
50
blind. I don't care, no, that's no big sur - prise.
rit.
B
7fr.
E
G
E
53
Acous. Gtr.
rit.
T
A
B
Elec. Gtr.
rit.
T
A
B

YOU CAN'T ALWAYS GET WHAT YOU WANT

Words and Music by
MICK JAGGER and KEITH RICHARDS

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Moderately ♩ = 104

N.C.
(Boys Choir)

I saw her to-day at the re - cep - tion, a glass of wine in her
Aah, aah, aah,

4
hand. I knew she would meet her con - nec - tion, at her
aah. Aah, aah,

7
feet was a foot - loose man. No, you can't al - ways get what you
aah, aah. Aah,

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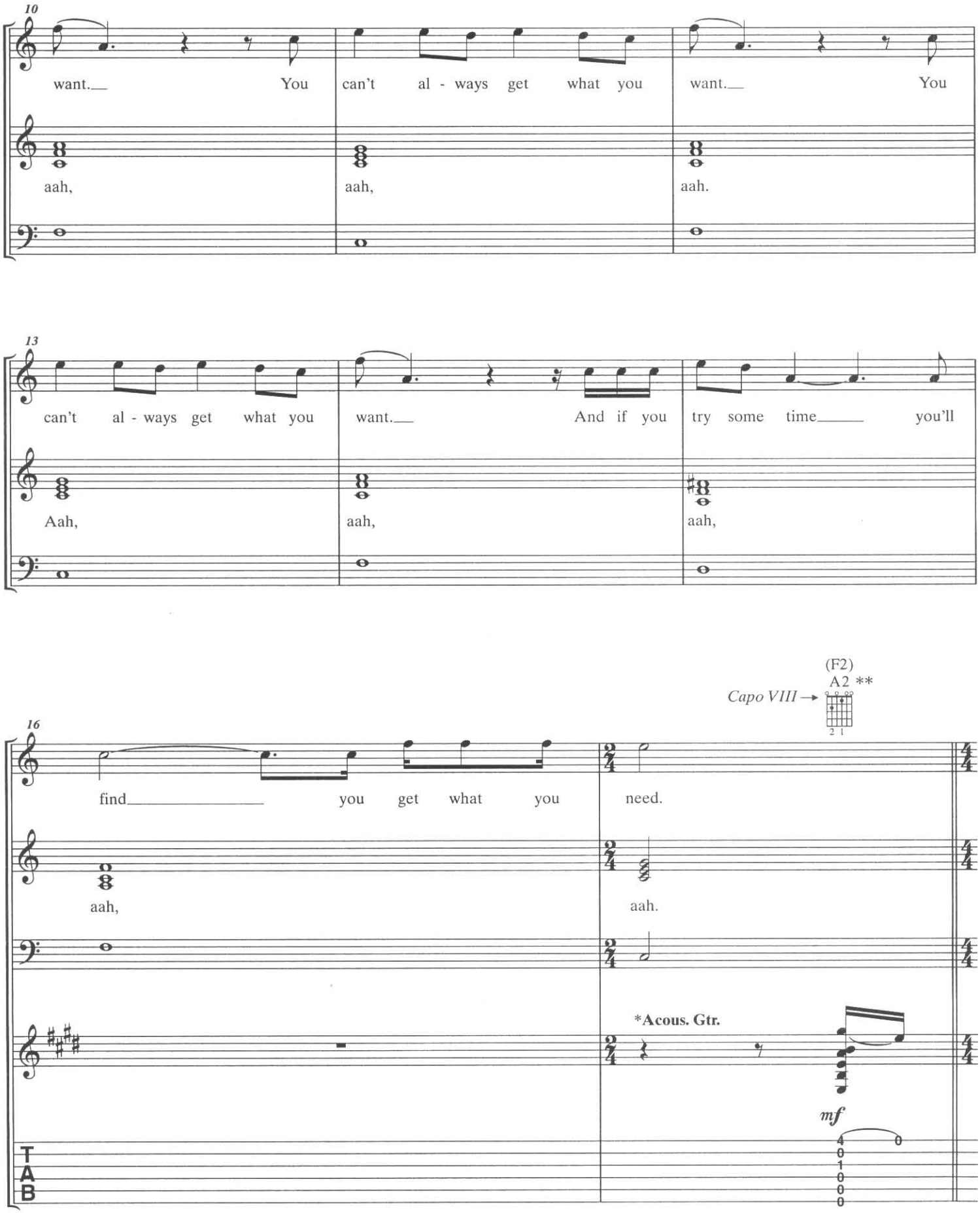
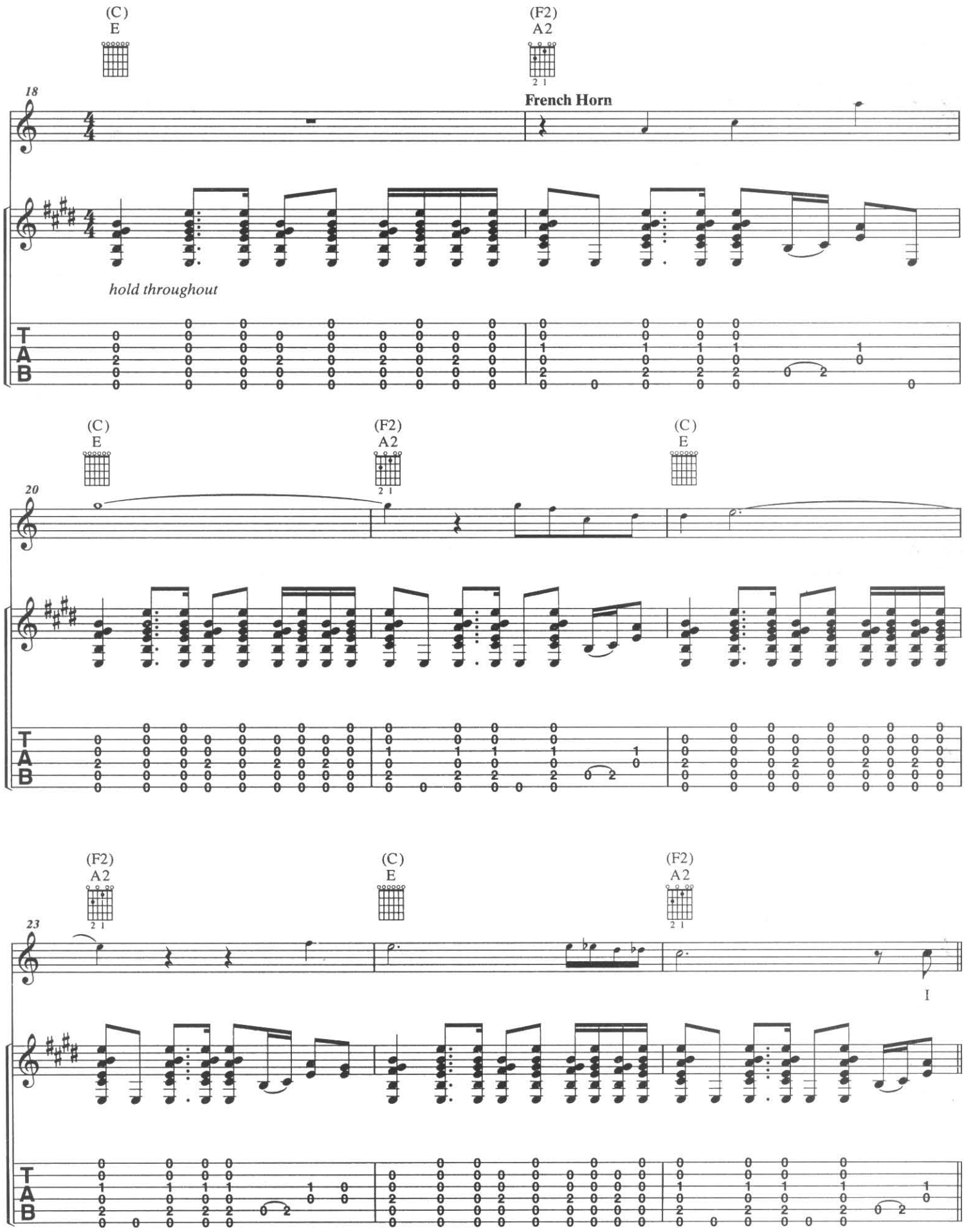


*Acous. Gtr. capo VIII, in Open E tuning: ⑥ = E; ⑤ = B; ④ = E; ③ = G♯; ② = B; ① = E
(Chord frames and TAB numbers relative to capo.)
**Chord frames reflect capoed gtr. (Chords in parenthesis reflect concert key).

Intro:


(C)
E
(F2)
A2
18
French Horn
hold throughout
(C)
E
(F2)
A2
(C)
E
20
(F2)
A2
(C)
E
(F2)
A2
23
I

Verse 1:

(C) E (F2) A2 (C) E

26 *Acous. Gtr. cont. simile*

saw her to - day_ at the re - cep - tion, a glass of wine_____ in her hand._

(F2) A2 (C) E (F2) A2

29

_____ I knew_ she was gon - na meet her con - nec - tion._____ At her

Chorus:

(C) E (F2) A2 (C) E

32

feet was a foot - loose man._____ You can't al - ways get what you want._

(F2) A2 (C) E (F2) A2

35

_____ You can't al - ways get what you want._____ You

(C) E (F2) A2

38

can't al - ways get what you want._____ But if you

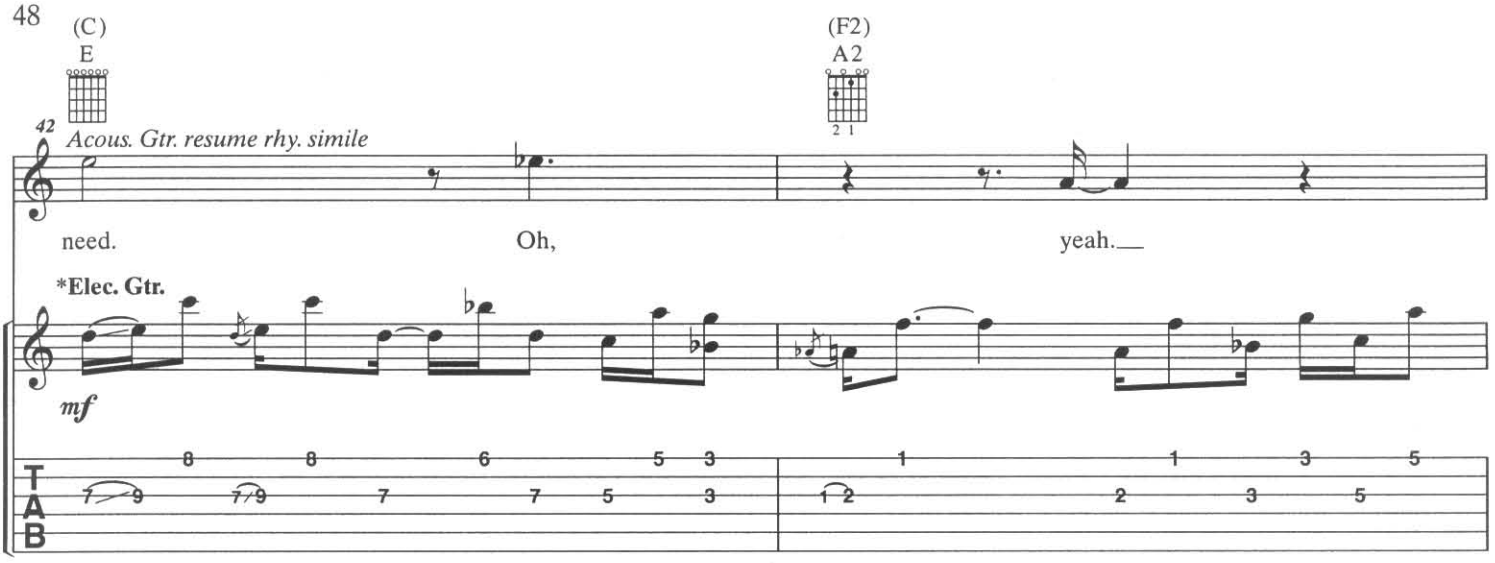
(Dsus) F♯sus (F2) A2

Acous. Gtr.

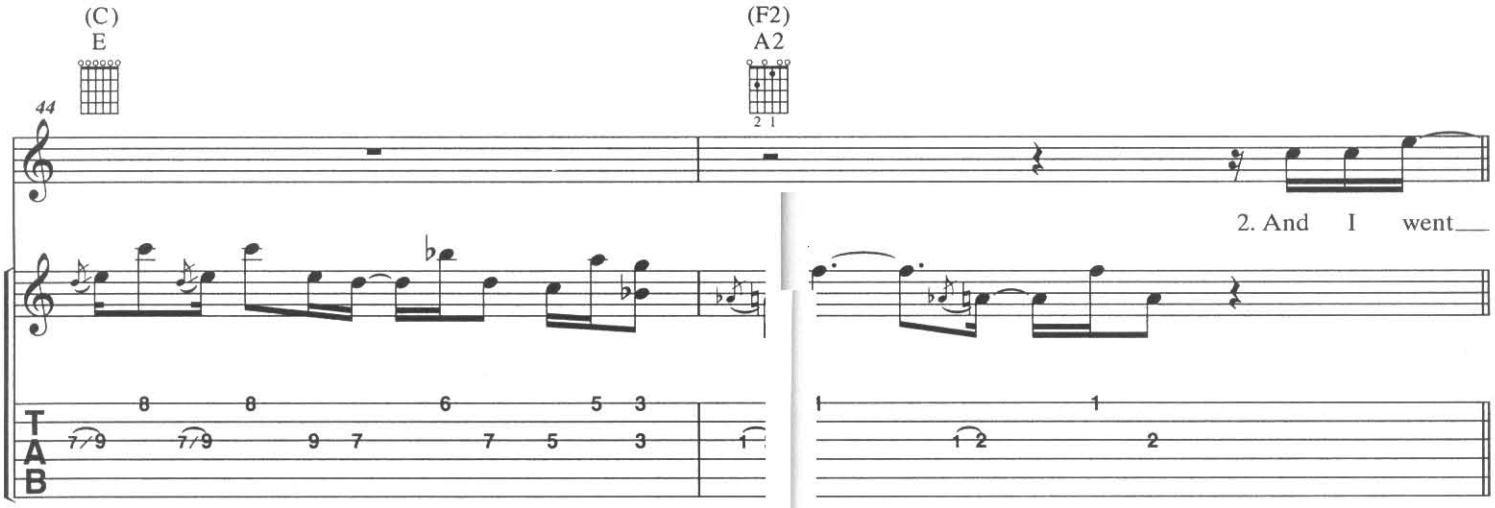
open 2 fr open

40

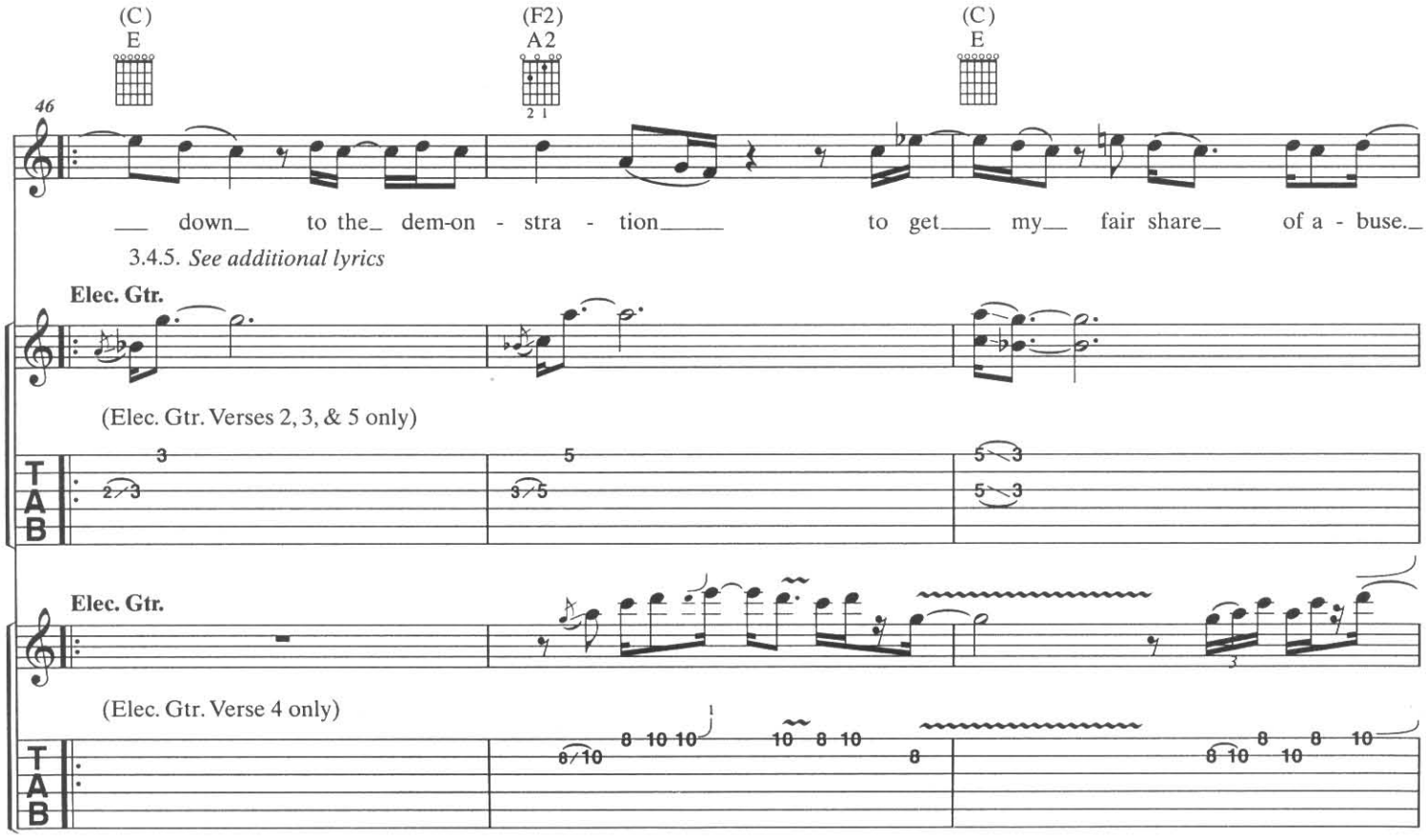
try some - times,_____ well, you might find_____ you get what you

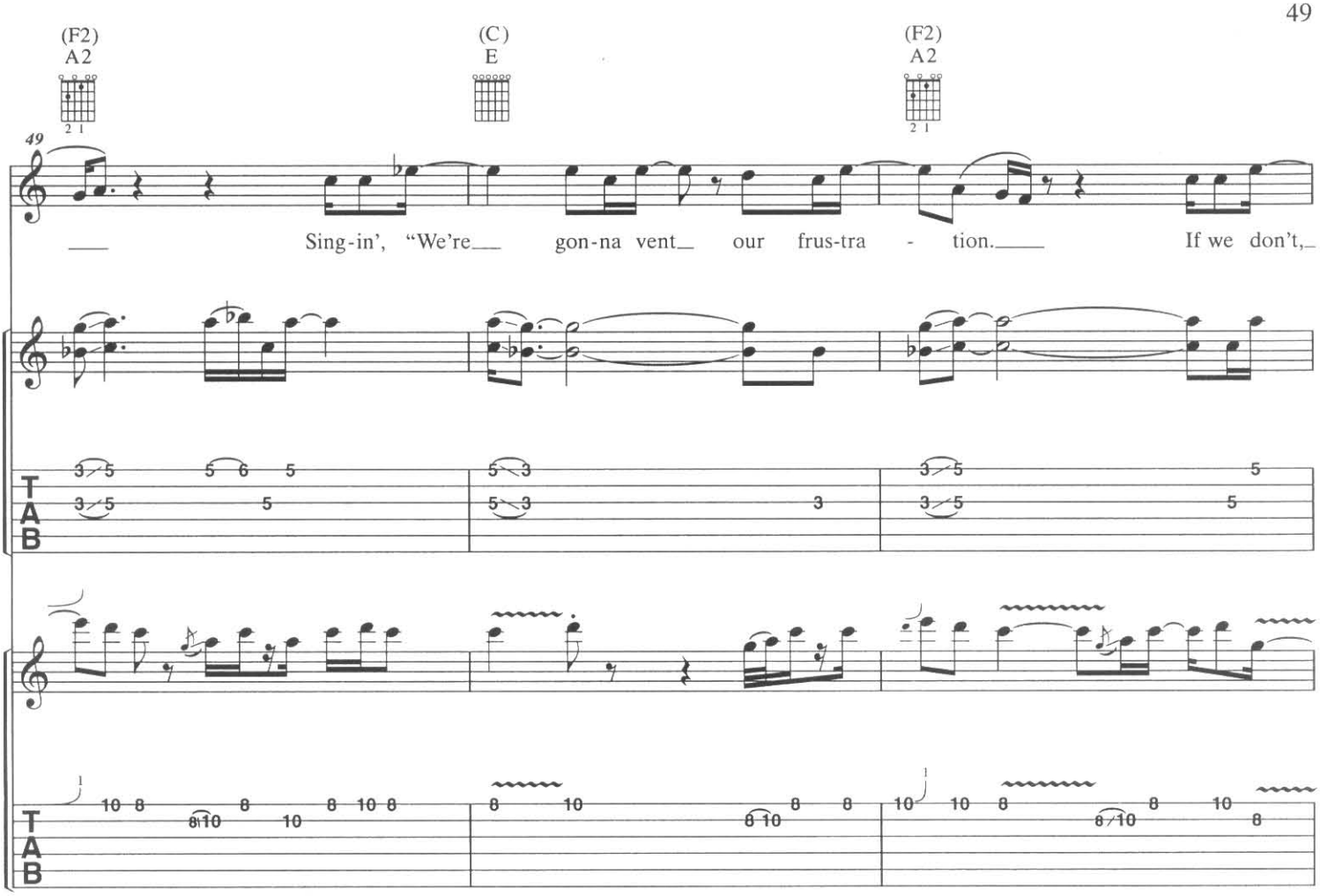


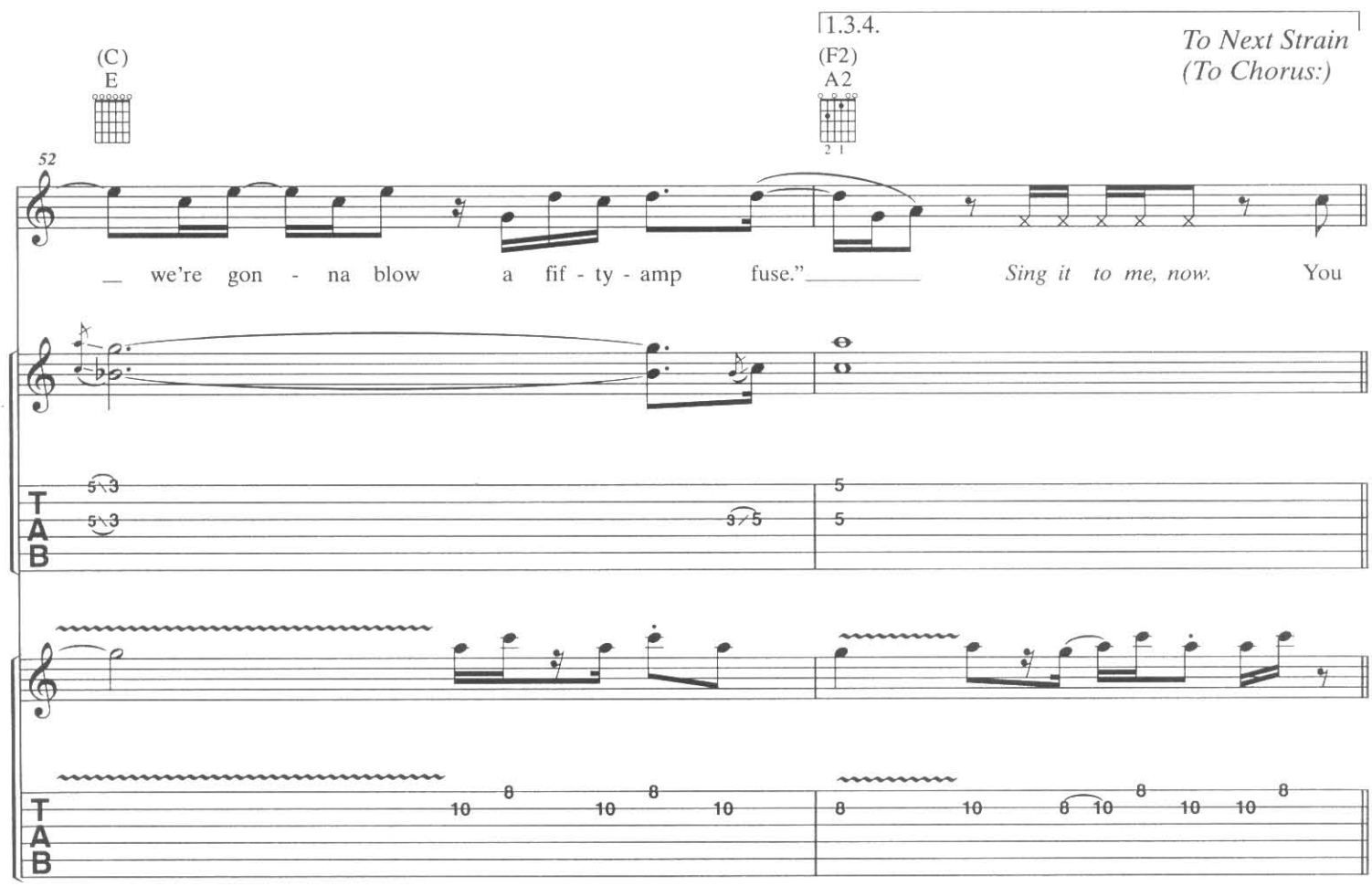
*Elec. Gtr. in standard tuning w/o capo (TAB numbers are as written).

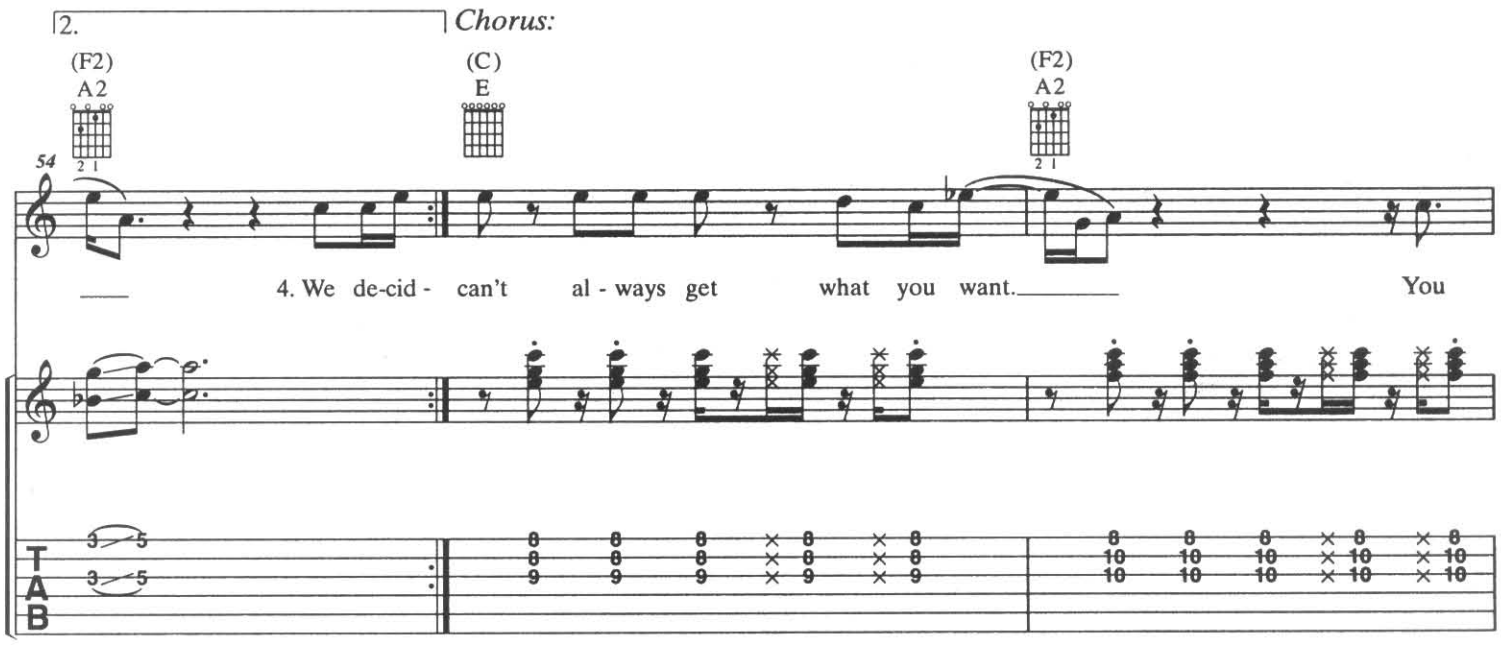


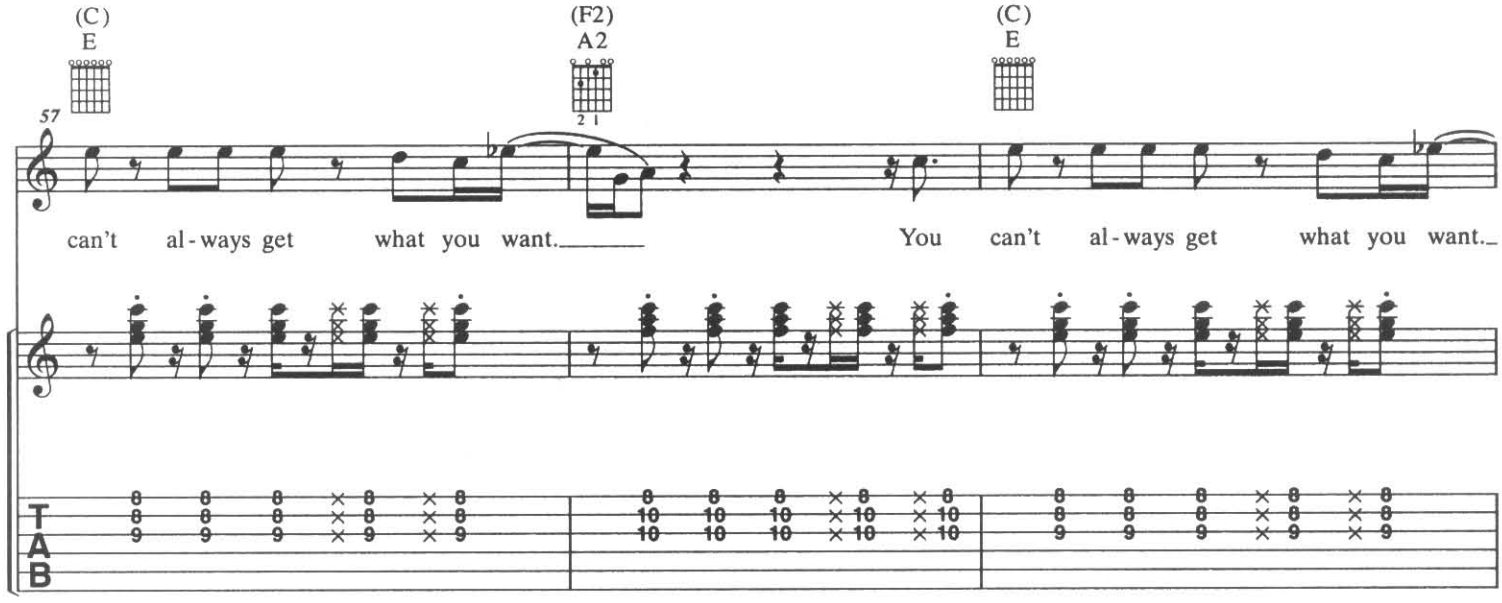
𝄋 *Verses 2–5:*



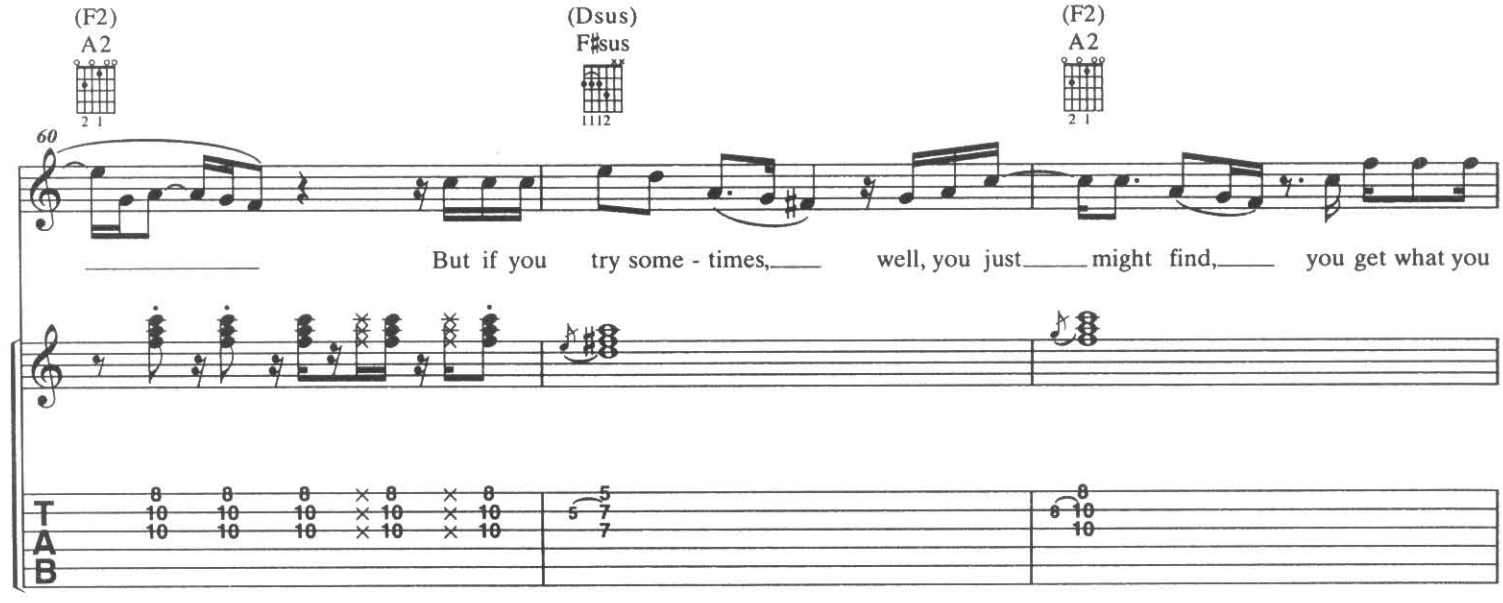

(F2)
A2
(C)
E
(F2)
A2
49
Sing-in', "We're gon-na vent our frus-tra - tion. If we don't,
TAB

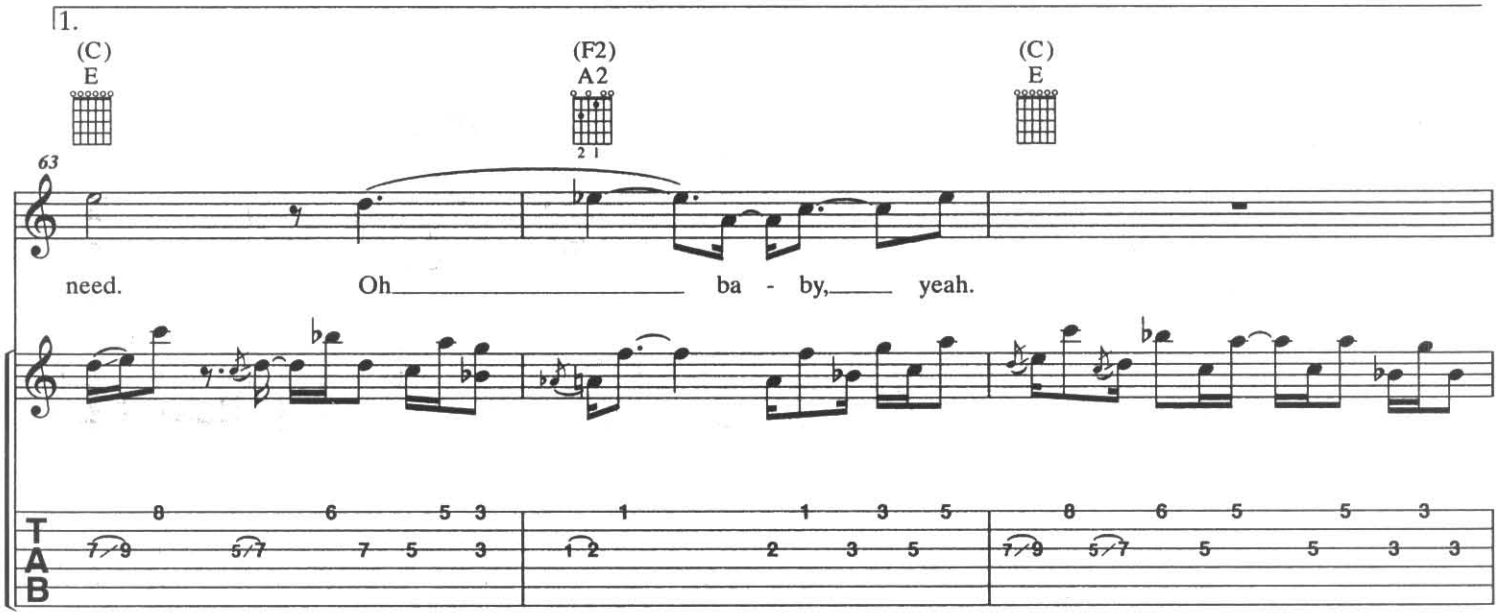

1.3.4.
To Next Strain
(To Chorus:)
(C)
E
(F2)
A2
52
we're gon - na blow a fif - ty - amp fuse."
Sing it to me, now.
You
TAB

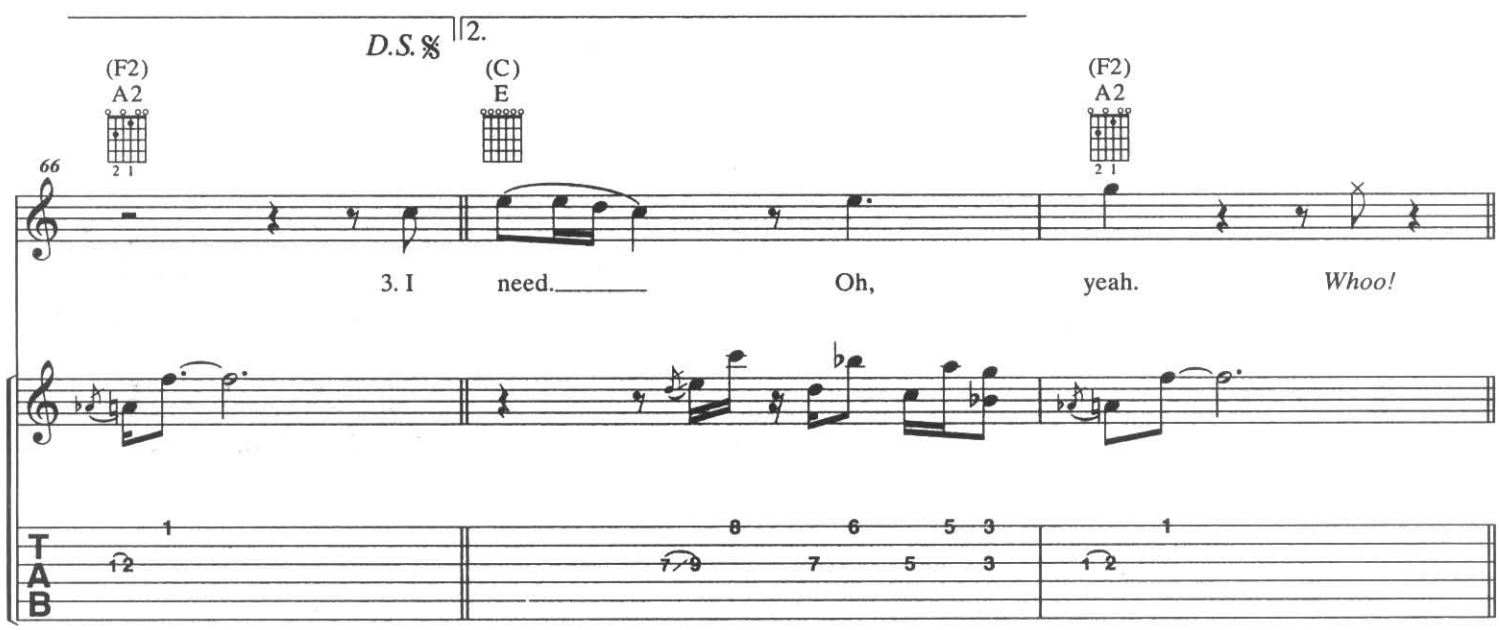

2.
Chorus:
(F2)
A2
(C)
E
(F2)
A2
54
4. We de-cid - can't al - ways get what you want. You
T
A
B


(C)
E
(F2)
A2
(C)
E
57
can't al-ways get what you want. You can't al-ways get what you want.
T
A
B

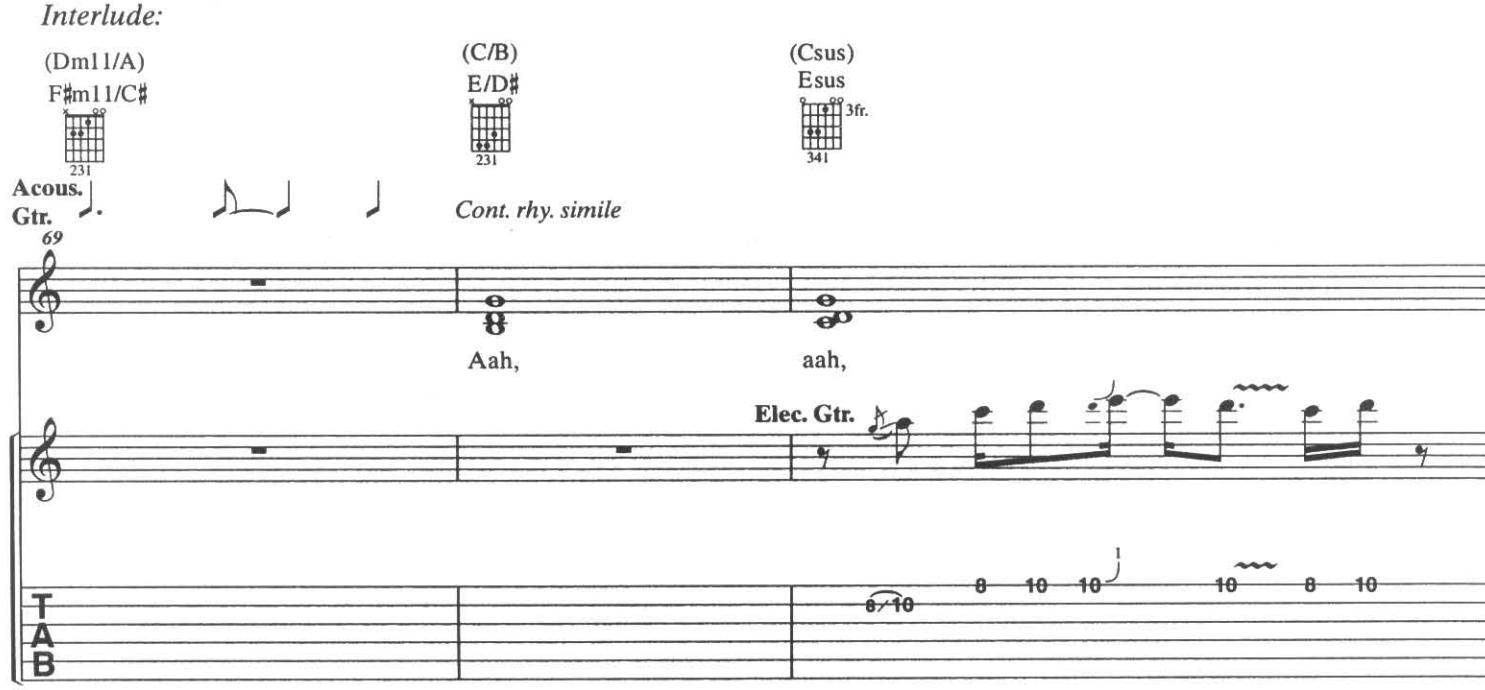
To Coda ⊕

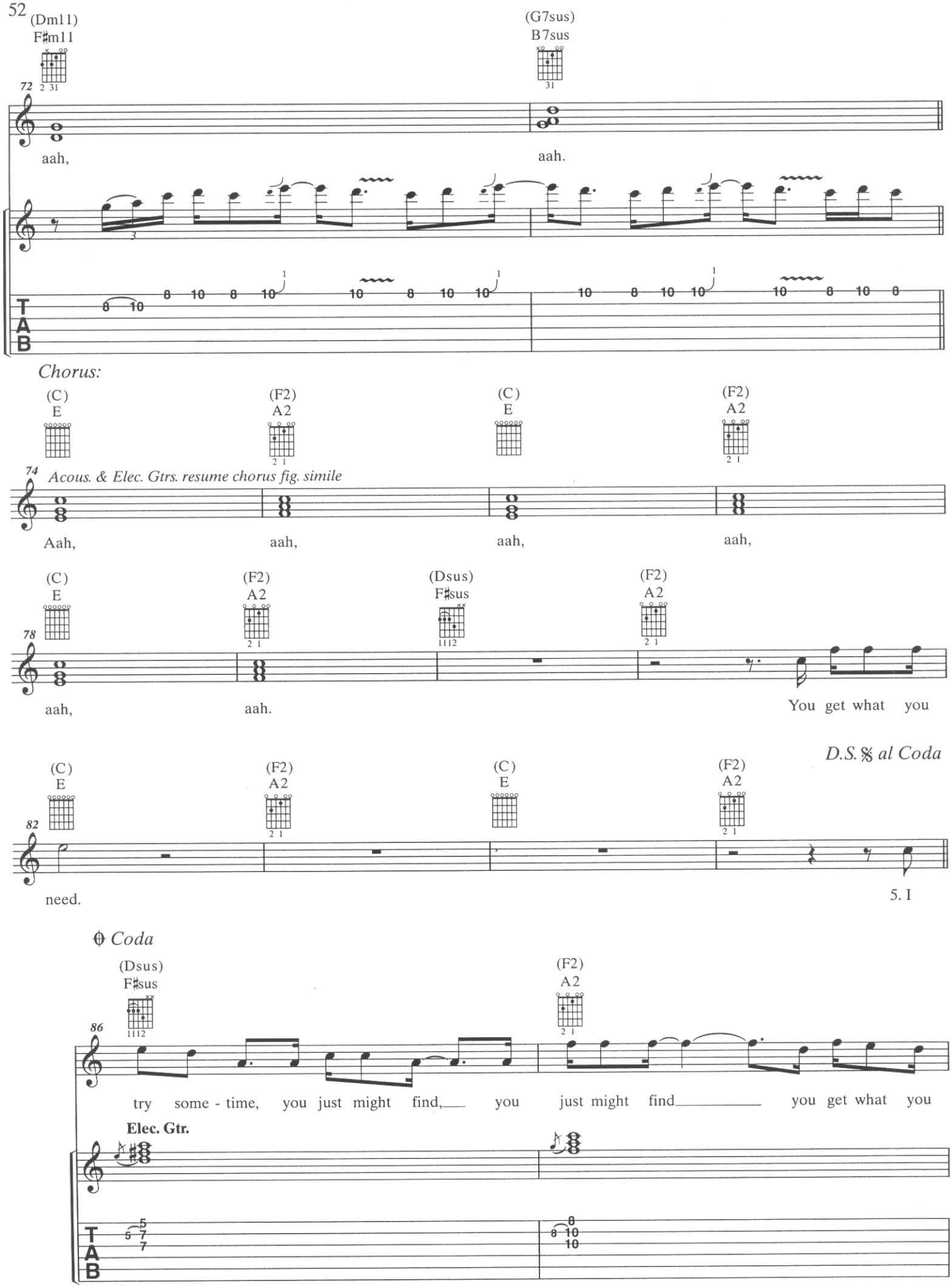

(F2)
A2
(Dsus)
F♯sus
(F2)
A2
60
But if you try some - times, well, you just might find, you get what you
T
A
B

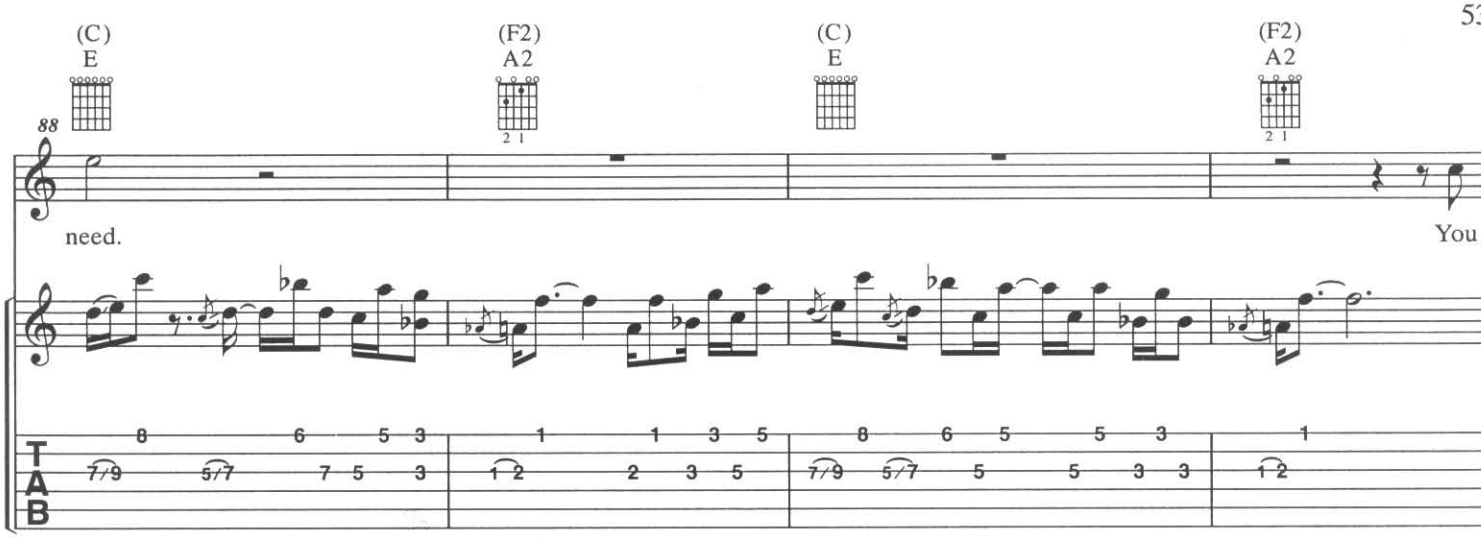

1.
(C)
E
(F2)
A2
(C)
E
63
need.
Oh
ba - by,
yeah.
TAB


D.S. 𝄋
2.
(F2)
A2
(C)
E
(F2)
A2
66
3. I
need.
Oh,
yeah.
Whoo!
TAB

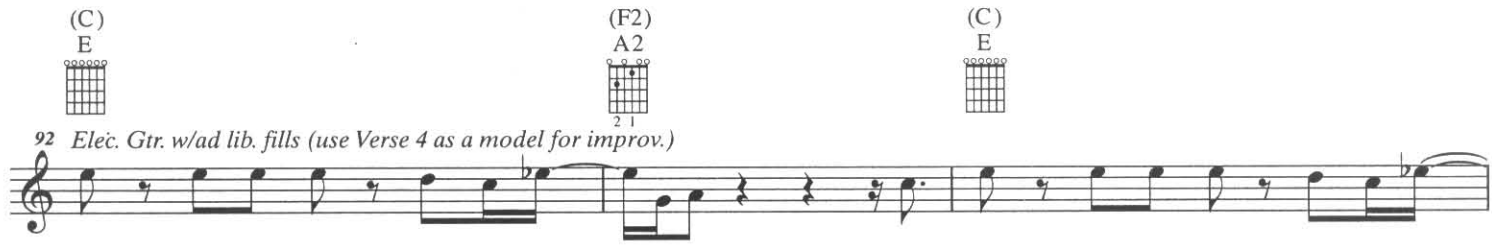
Interlude:

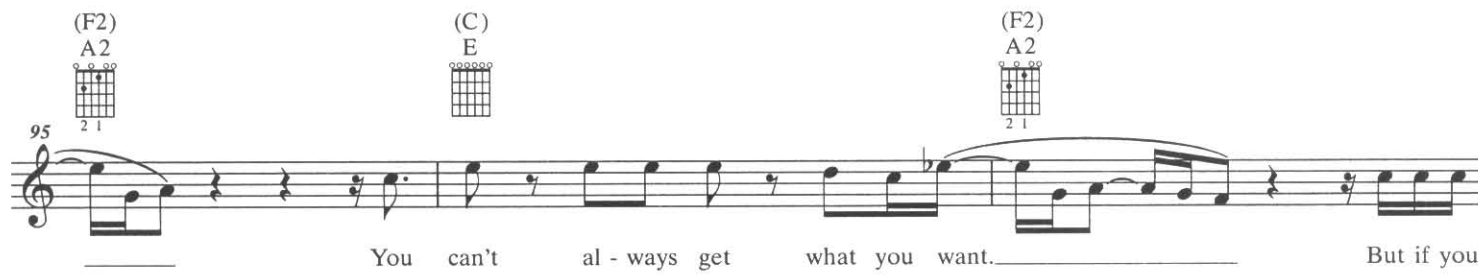

(Dm11/A)
F♯m11/C♯
(C/B)
E/D♯
(Csus)
Esus
3fr.
Acous. Gtr.
Cont. rhy. simile
69
Aah,
aah,
Elec. Gtr.
TAB

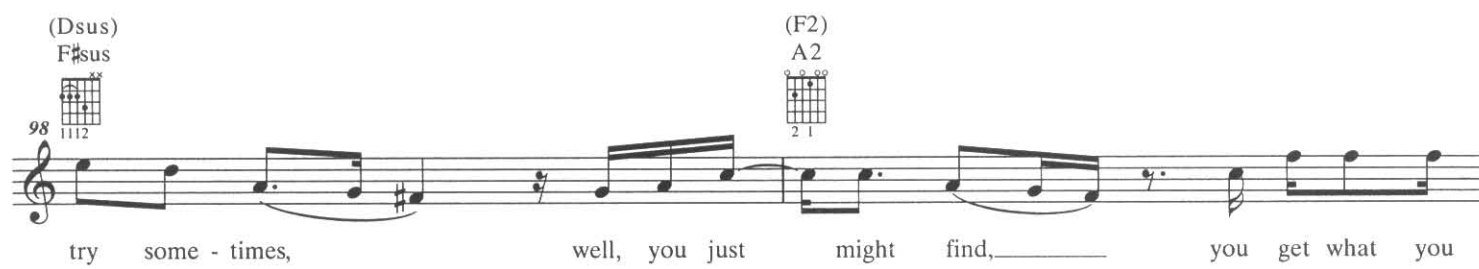

(Dm11)
F♯m11
(G7sus)
B7sus
72
aah,
aah.
Chorus:
(C)
E
(F2)
A2
(C)
E
(F2)
A2
74
Acous. & Elec. Gtrs. resume chorus fig. simile
Aah,
aah,
aah,
aah,
(C)
E
(F2)
A2
(Dsus)
F♯sus
(F2)
A2
78
aah,
aah.
You get what you
D.S. 𝄋 al Coda
(C)
E
(F2)
A2
(C)
E
(F2)
A2
82
need.
5. I
𝄌 Coda
(Dsus)
F♯sus
(F2)
A2
86
try some - time, you just might find, you just might find you get what you
Elec. Gtr.
T
A
B



Chorus:

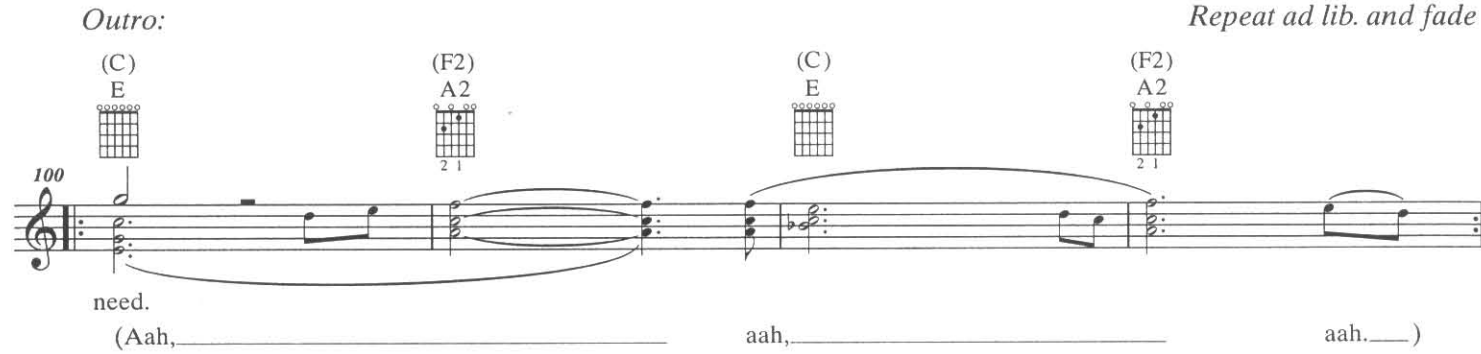






Outro:

Repeat ad lib. and fade



Verse 3:
I went down to the Chelsea drugstore
To get your prescription filled.
I was standin' in line with Mr. Jimmy.
An' man, did he look pretty ill.
(To Verse 4:)

Verse 4:
We decided that we would have a soda;
My favorite flavor, cherry red,
I sung my song to Mr. Jimmy.
Yeah, and he said one word to me,
And that was "dead."
I said to him...
(To Chorus:)

Verse 5:
I saw her today at the reception.
In her glass was a bleeding man.
She was practiced at the art of deception.
Well, I could tell by her blood-stained hands.
Say it!
(To Chorus:)

LIVE WITH ME

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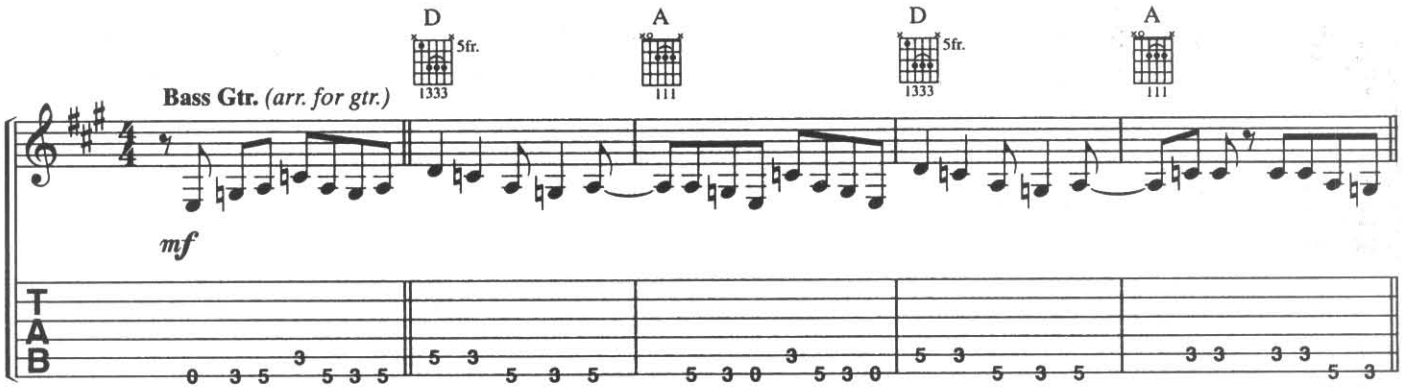
архив нот

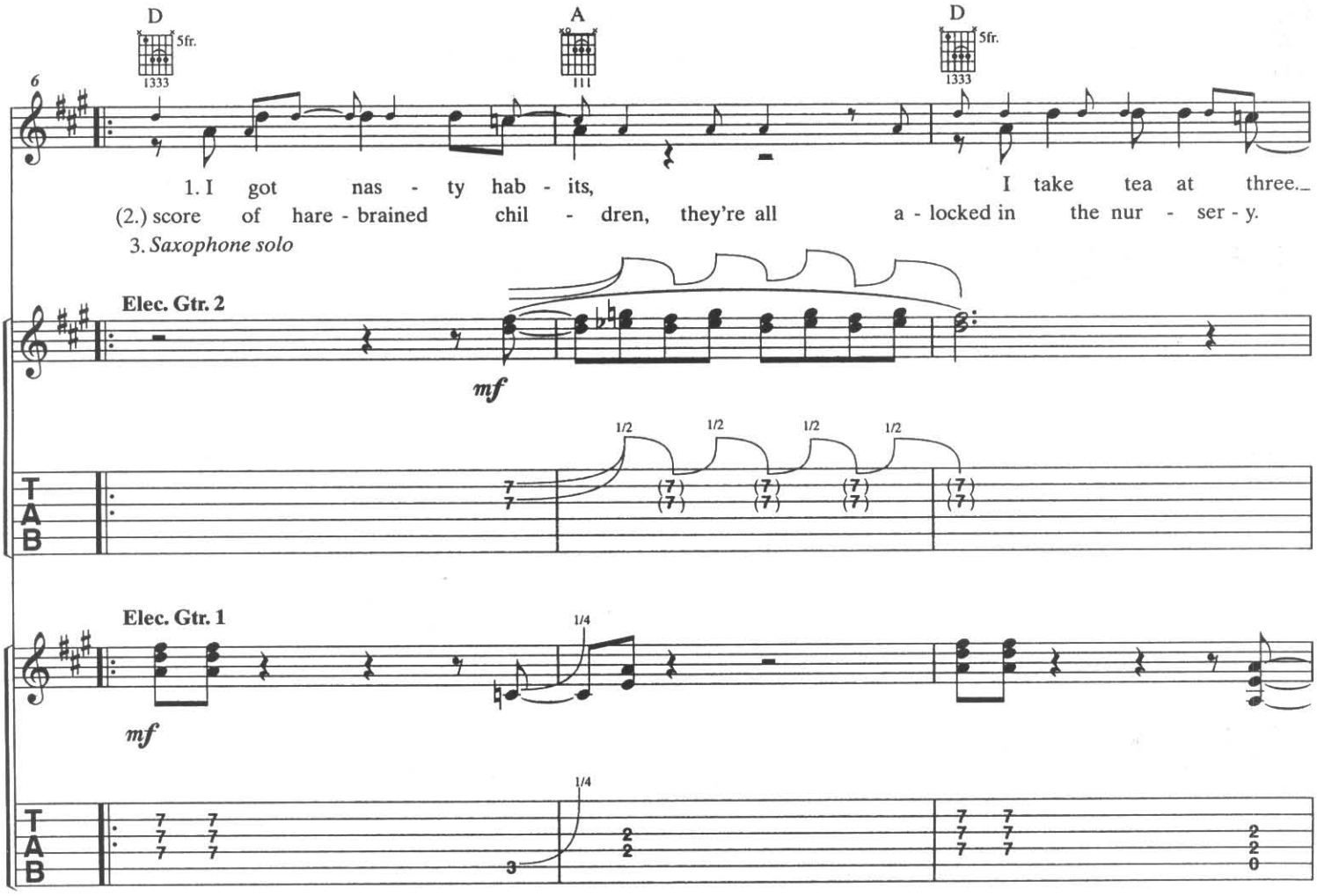
Words and Music by
MICK JAGGER and KEITH RICHARDS

Moderately fast rock ♩ = 132

Intro:



𝄋 *Verses 1, 2, & 3:*



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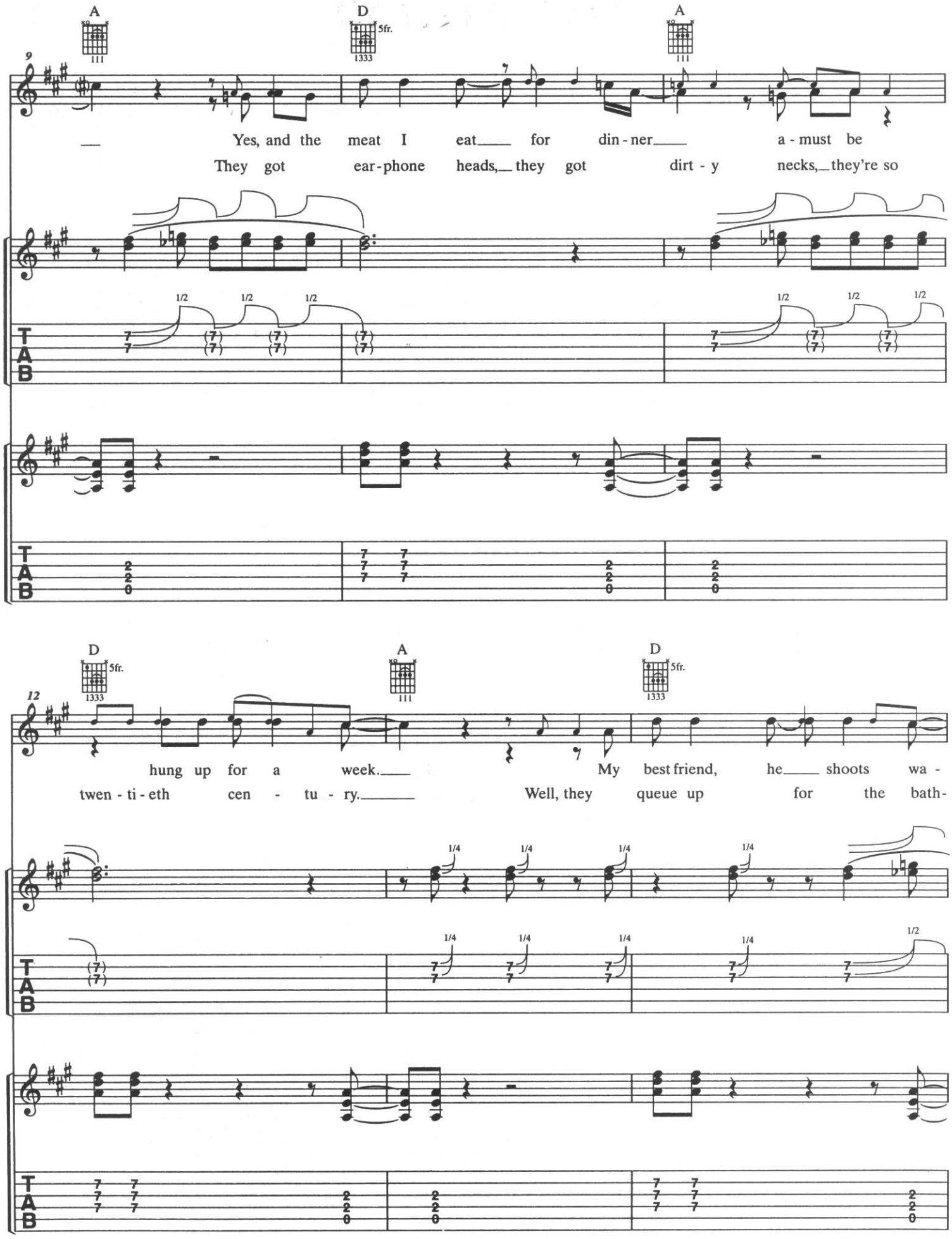
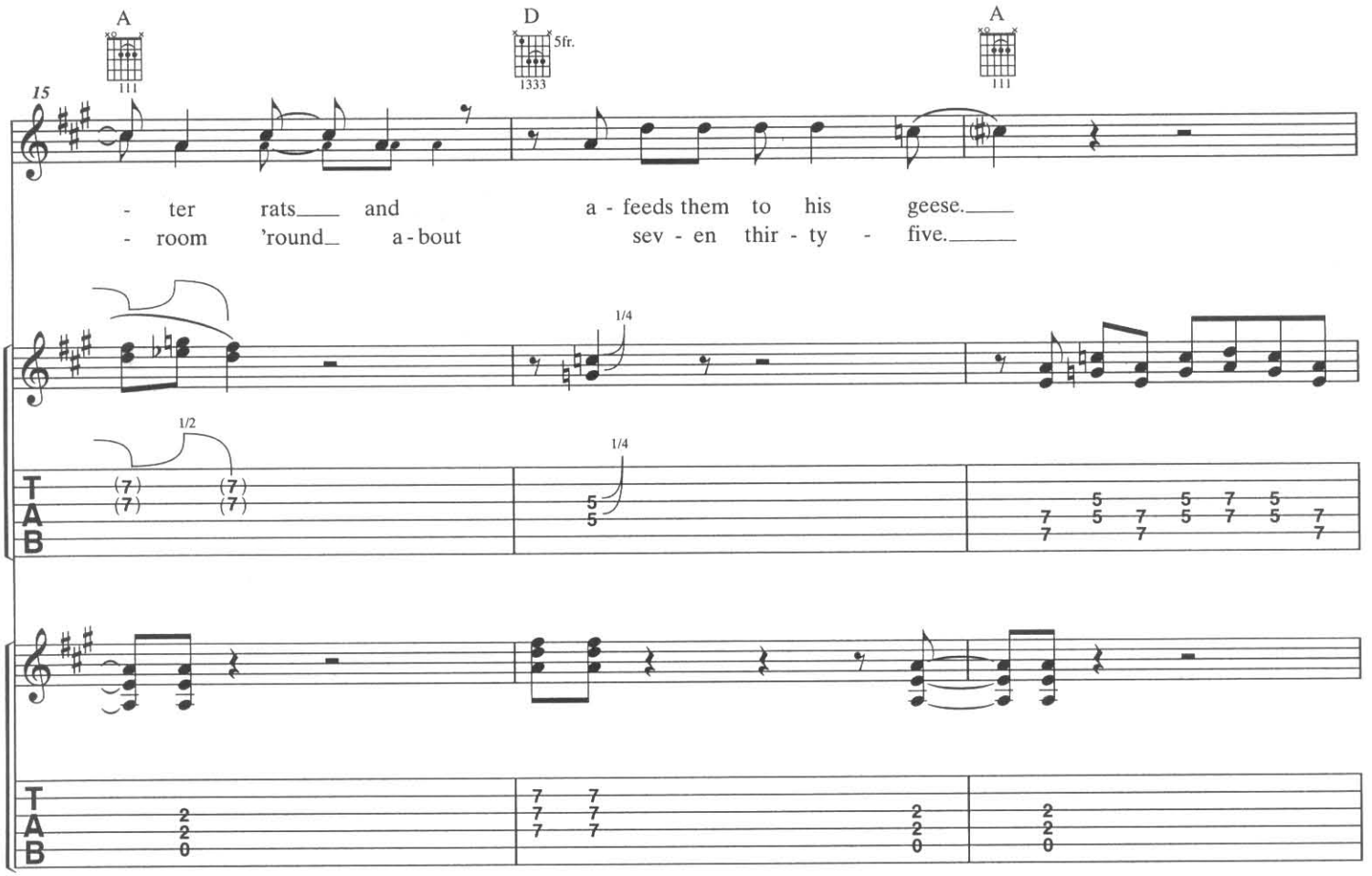
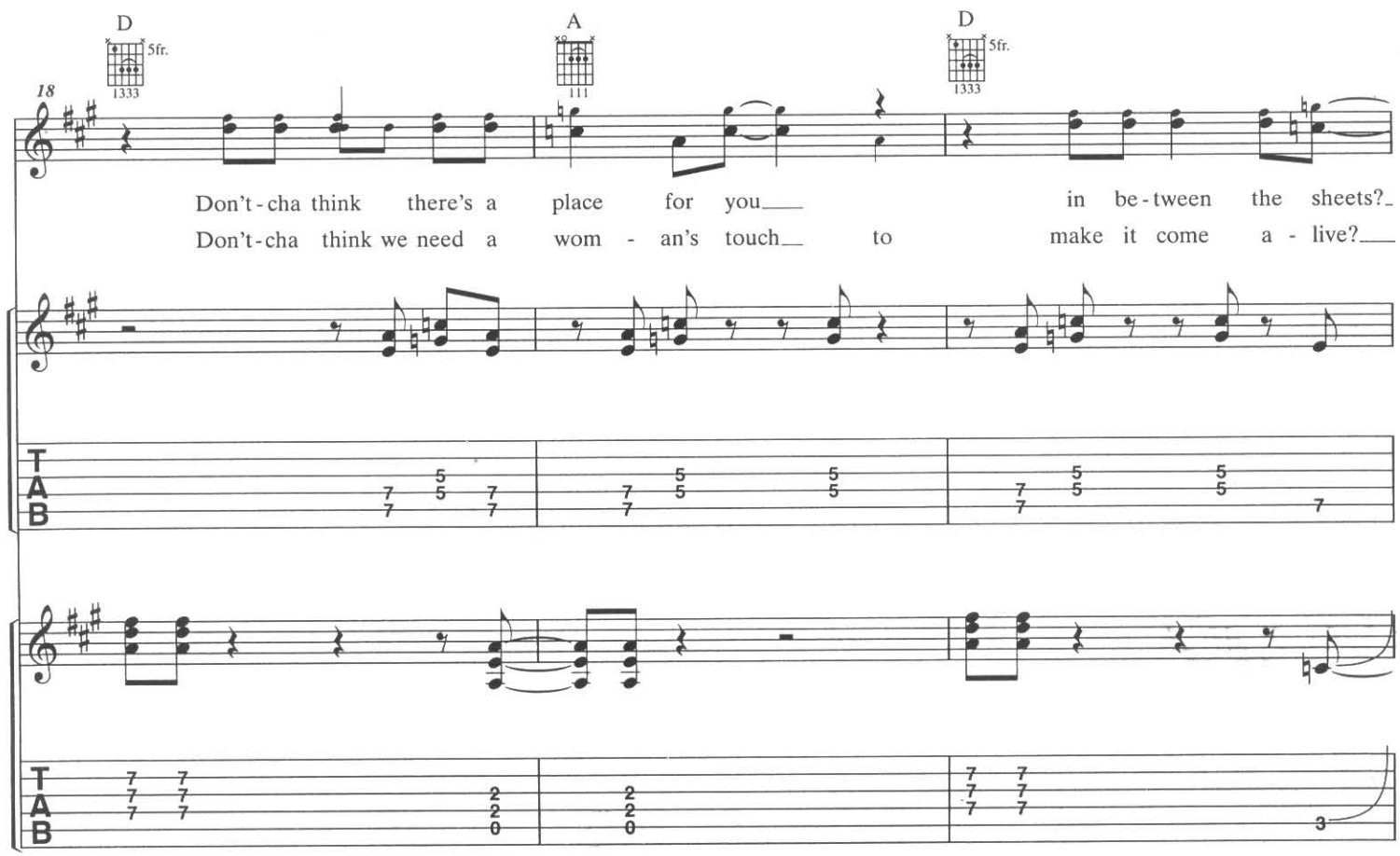
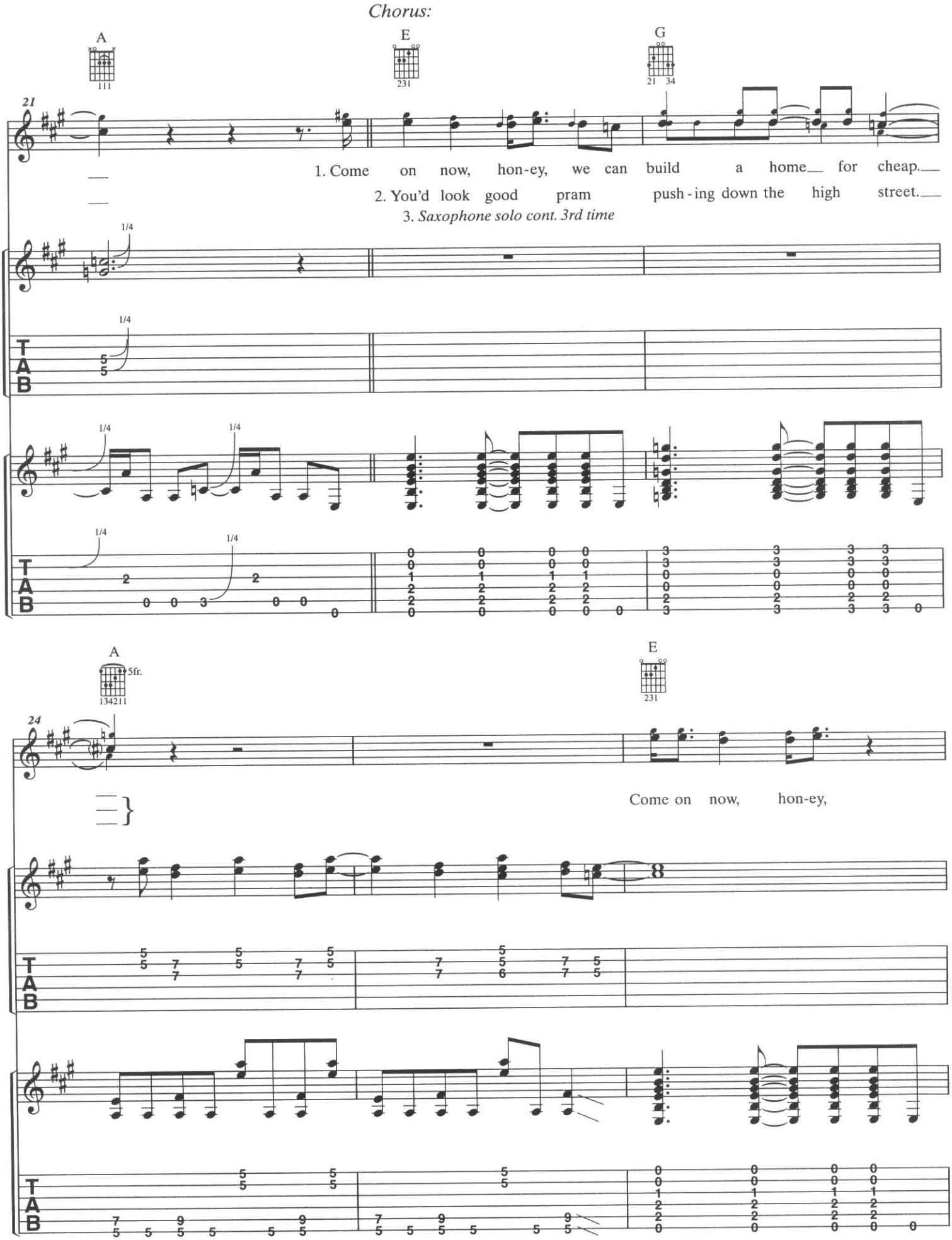
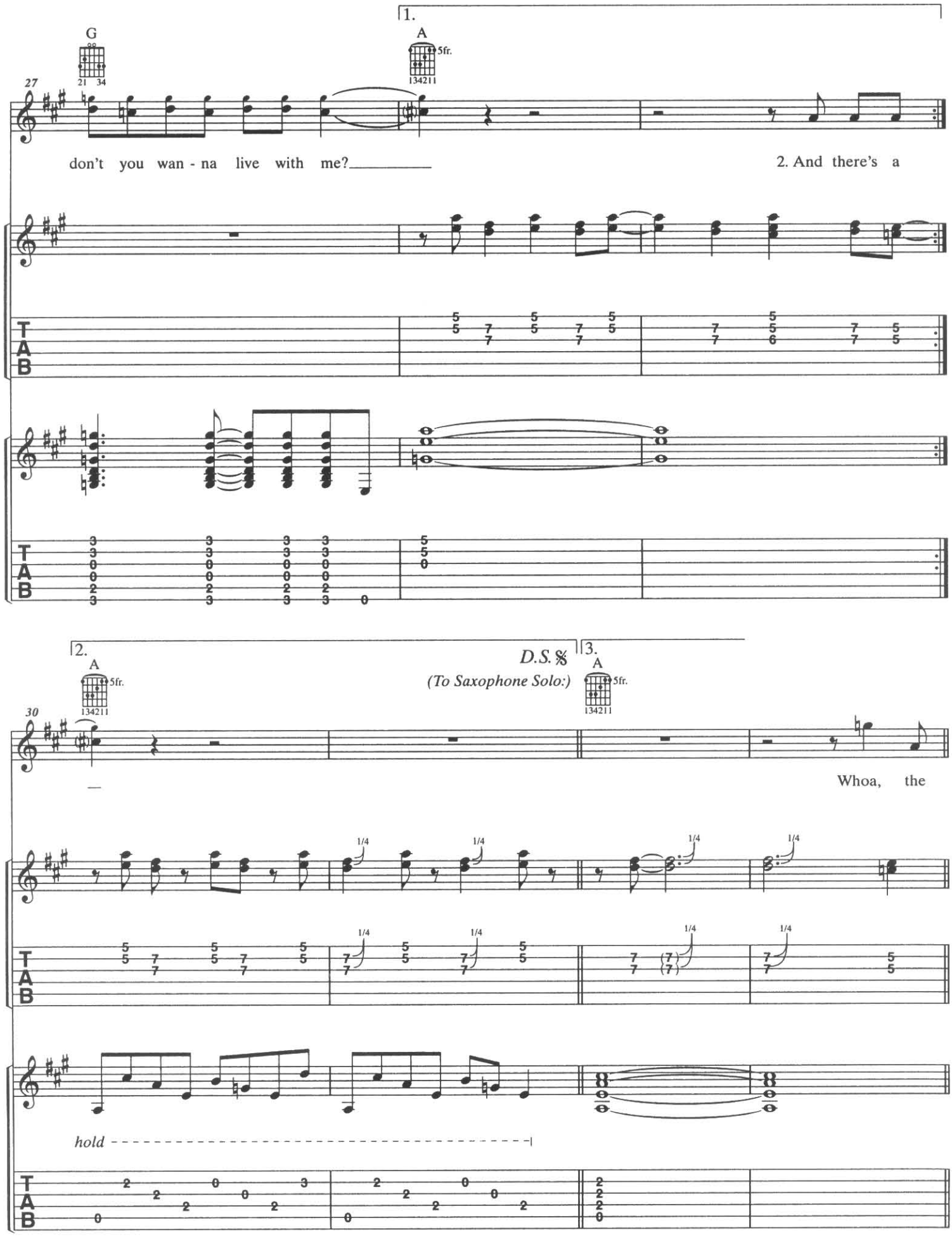

A
D
5fr.
A
9
Yes, and the meat I eat for din - ner a - must be
They got ear - phone heads, they got dirt - y necks, they're so
1/2
1/2
1/2
1/2
1/2
1/2
T
A
B
D
5fr.
A
D
5fr.
12
hung up for a week. My best friend, he shoots wa -
twen - ti - eth cen - tu - ry. Well, they queue up for the bath-
1/4
1/4
1/4
1/4
1/4
1/4
1/4
1/4
1/2
T
A
B


A
D
5fr.
A
15
- ter rats and a - feeds them to his geese.
- room 'round a - bout sev - en thir - ty - five.
1/2
1/4
1/4
T
A
B


D
5fr.
A
D
5fr.
18
Don't - cha think there's a place for you in be - tween the sheets?
Don't - cha think we need a wom - an's touch to make it come a - live?
T
A
B


Chorus:
A
E
G
21
1. Come on now, hon-ey, we can build a home for cheap.
2. You'd look good pram push-ing down the high street.
3. Saxophone solo cont. 3rd time
1/4
A
5fr.
E
24
Come on now, hon-ey,
T
A
B


1.
G
A
5fr.
27
don't you wan - na live with me?
2. And there's a
TAB
2.
A
5fr.
30
D.S. 𝄋
(To Saxophone Solo:)
3.
A
5fr.
Whoa, the
1/4
hold
TAB

Verse 4:

D A D A

34 *Elec. Gtrs. 1 & 2 resume verse fig. simile*

ser - vants they're so help - ful, dear, the cook she is a whore. Yes, the

D/A * A D/A A

38

but - ler has a place for her be - hind the pan - try door. Whoo! The

*Bass pedals A.

D/A A D/A A

42

maid, she's French, she's got no sense, she's found the Cra - zy Horse. And

D/A A D/A A

46

when she strips, the chauf - feur flips, the foot - man's eyes get crossed. Whoo!

D/A A D/A A

50

Don't - cha think there's a place for us right a - cross the street?

D/A A D/A A

54

Don't - cha think there's a place for you in be - tween the sheets?

Outro: *Repeat and fade w/ad lib. saxophone*

D/A A D/A A

58 *Elec. Gtrs. 1 & 2 cont. simile*

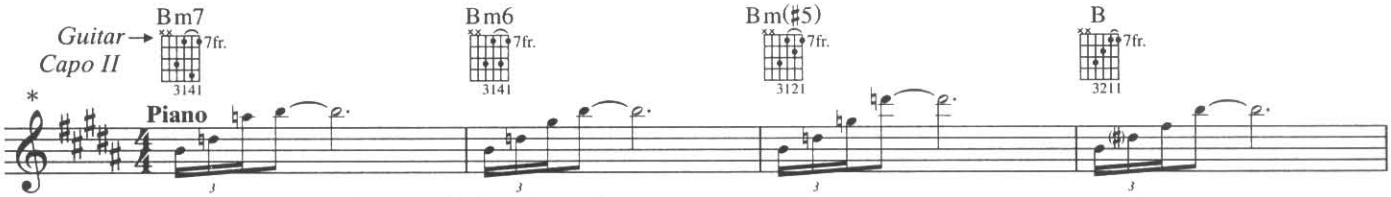
MONKEY MAN

Piano Sheets.ru архив нот

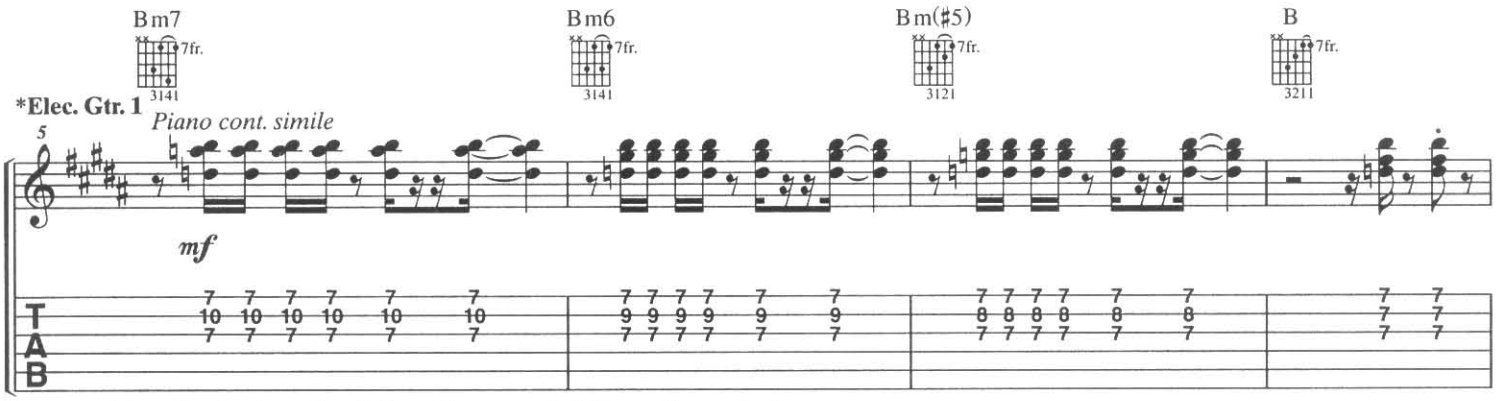
Moderate rock ♩ = 100

Words and Music by
MICK JAGGER and KEITH RICHARDS

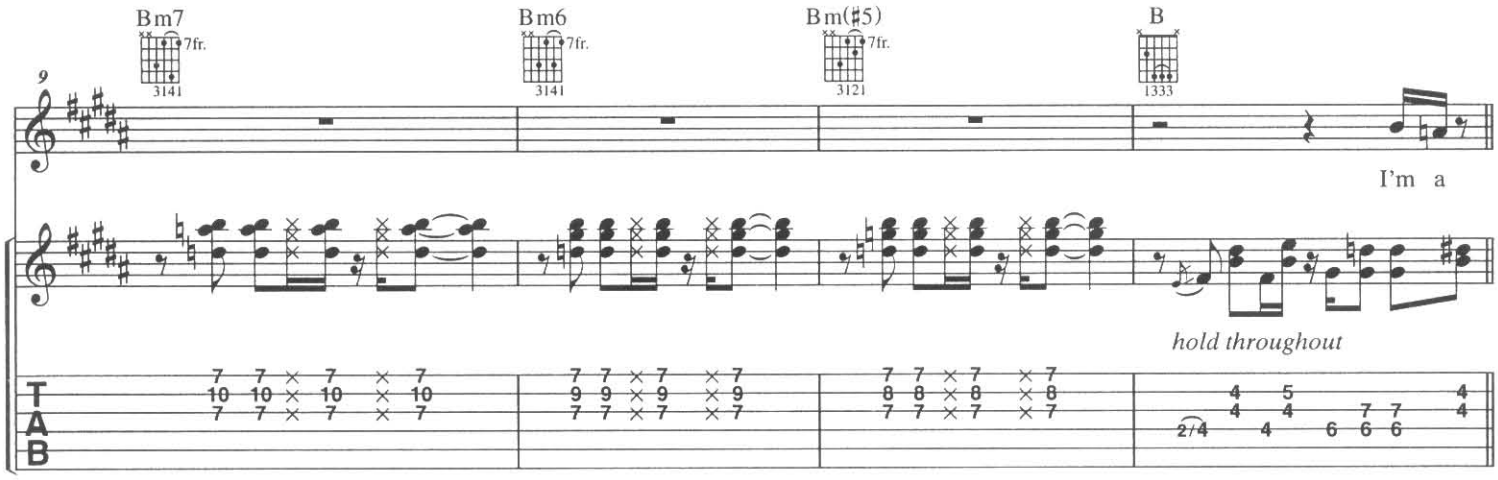
Intro:



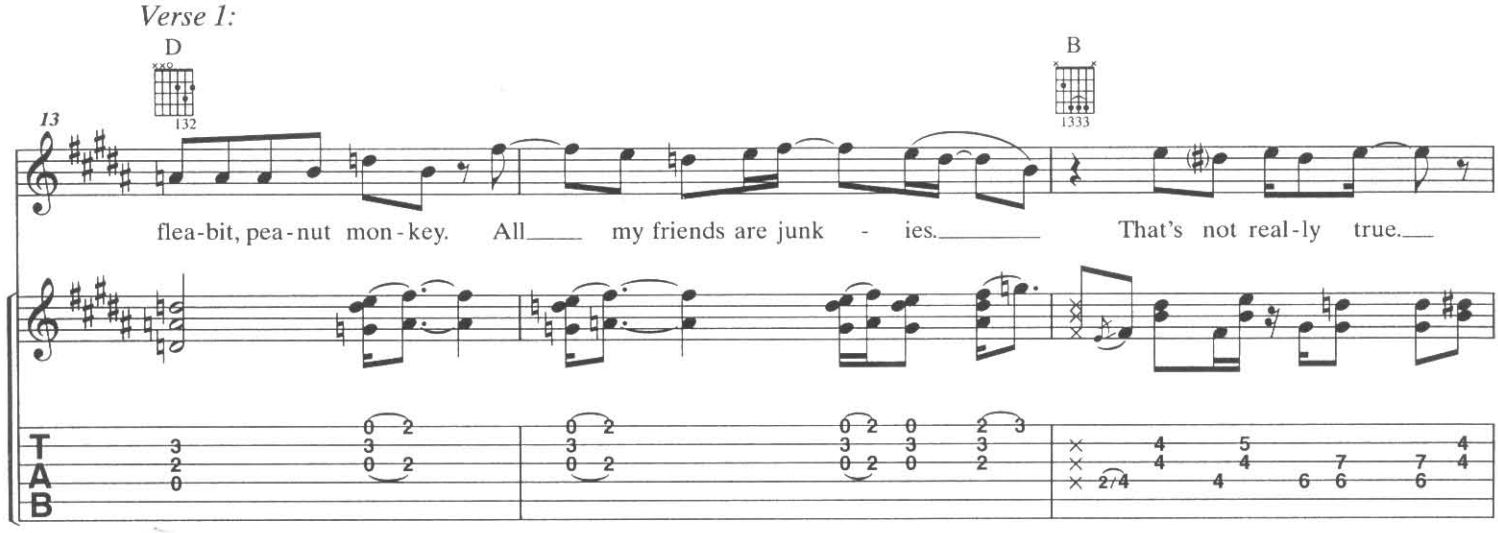
*Recording sounds one whole step higher than written.



*Elec. Gtr. 1 w/capo II, all chord frames and TAB numbers relative to capo.



Verse 1:



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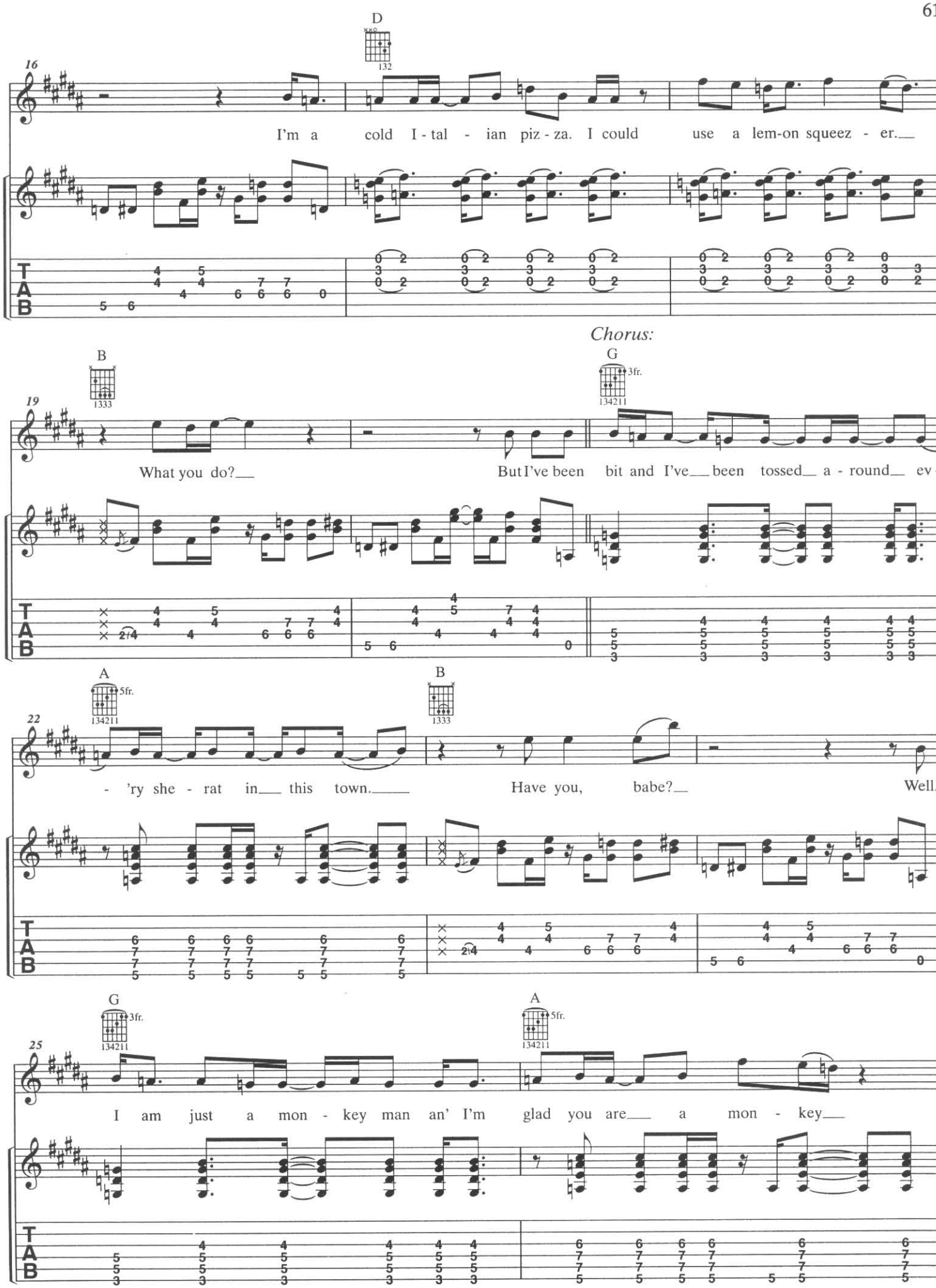
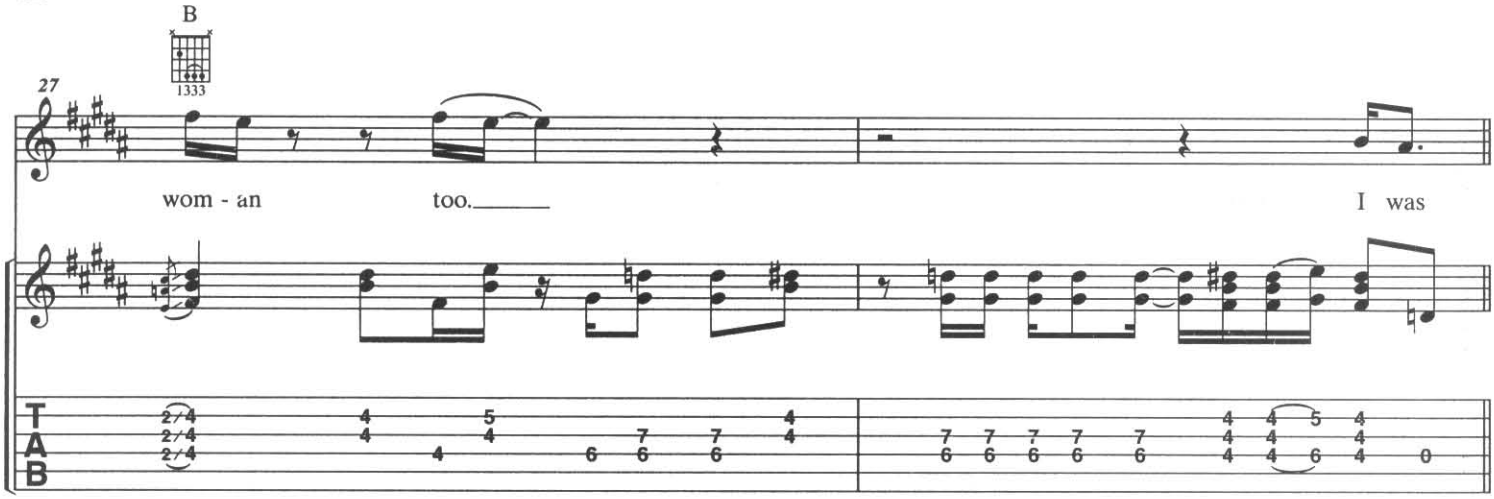
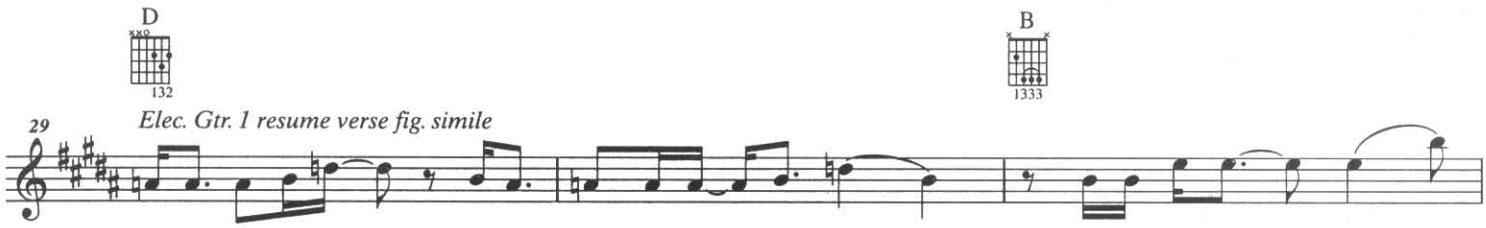
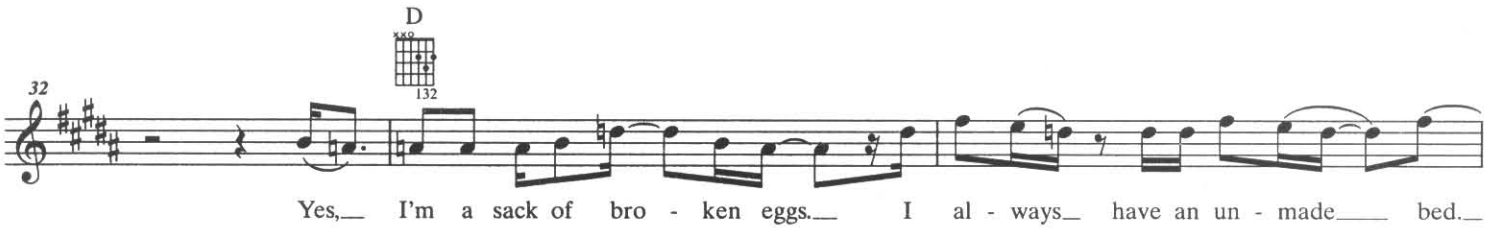

16
D
132
I'm a cold I - tal - ian piz - za. I could use a lem-on squeez - er.
Chorus:
19
B
1333
G
3fr.
134211
What you do?
But I've been bit and I've been tossed a - round ev -
22
A
5fr.
134211
B
1333
- 'ry she - rat in this town.
Have you, babe?
Well,
25
G
3fr.
134211
A
5fr.
134211
I am just a mon - key man an' I'm glad you are a mon - key
T
A
B

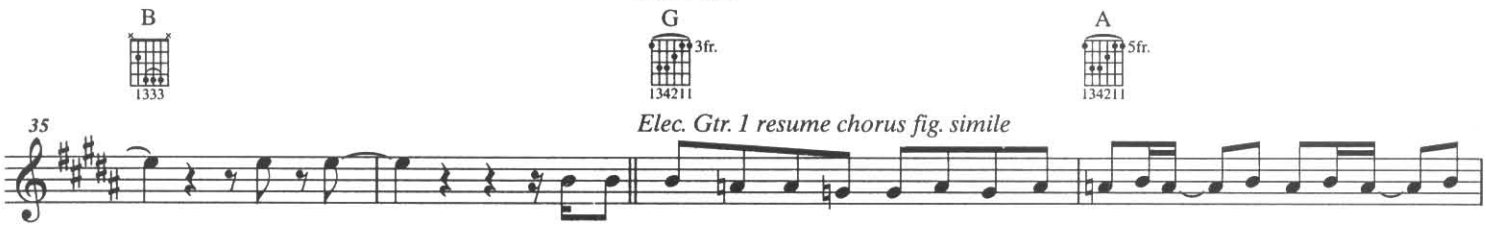


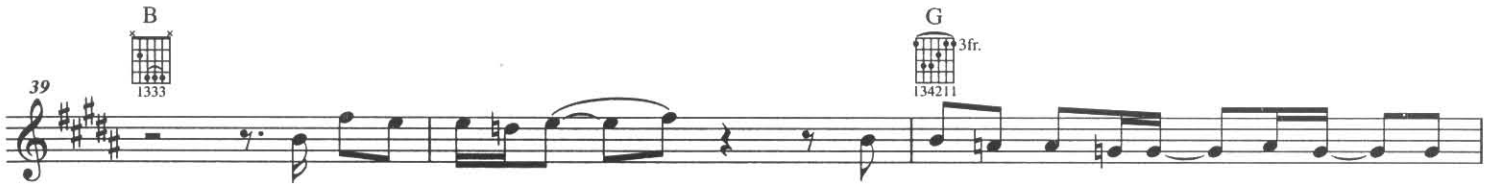
Verse 2:

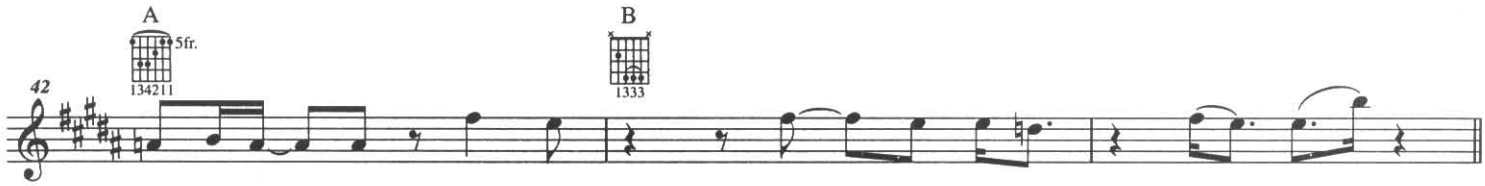




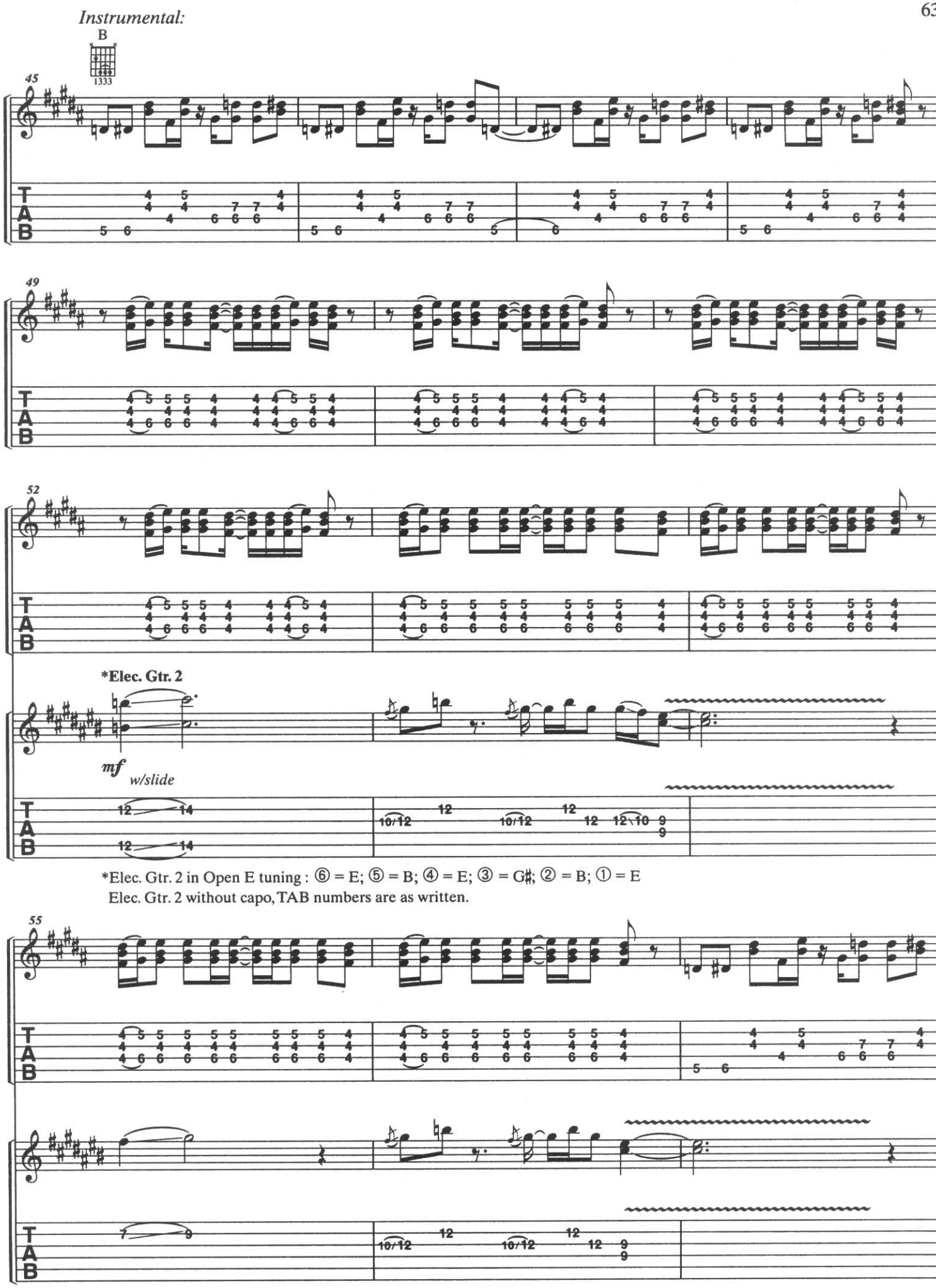
Chorus:



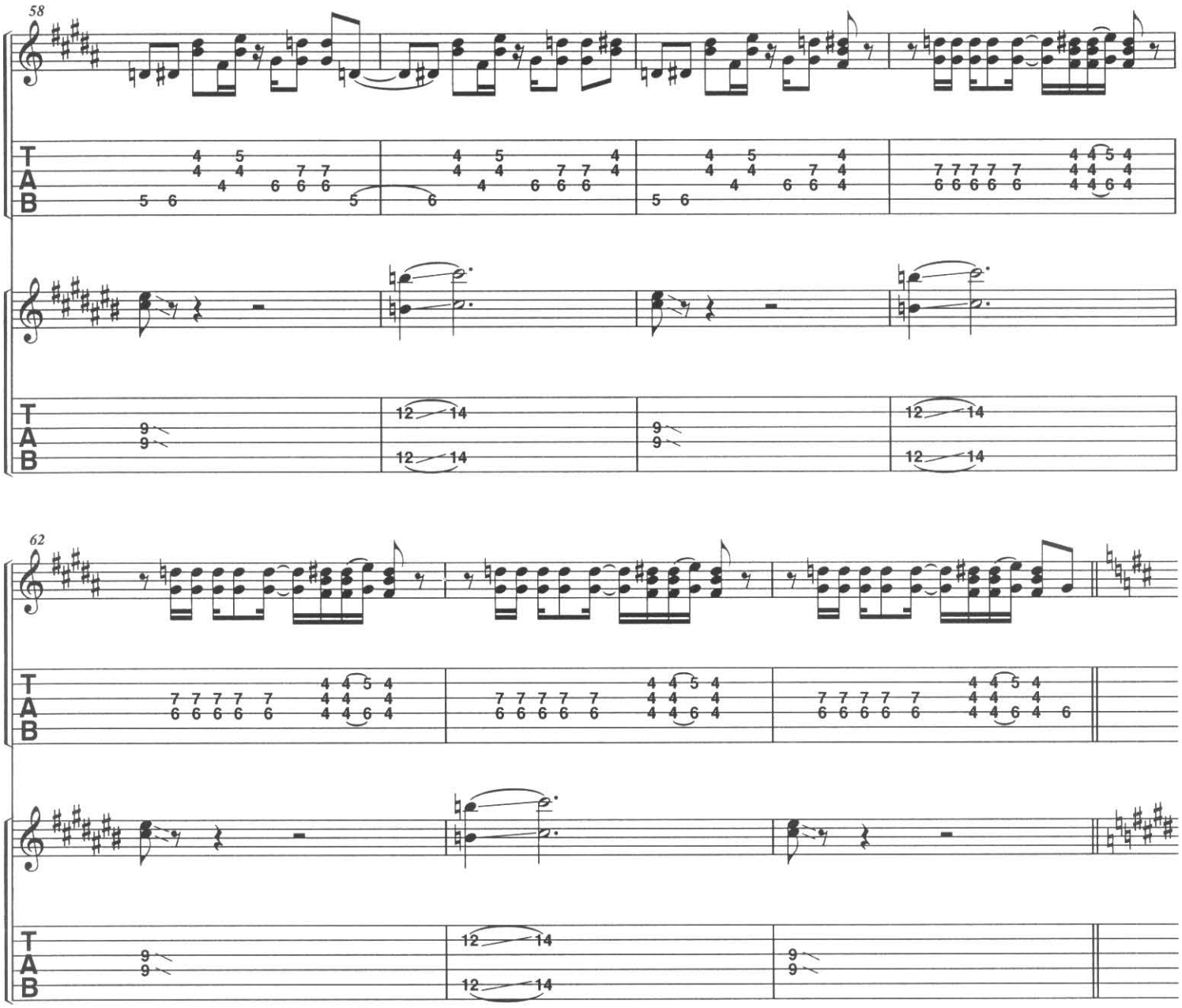




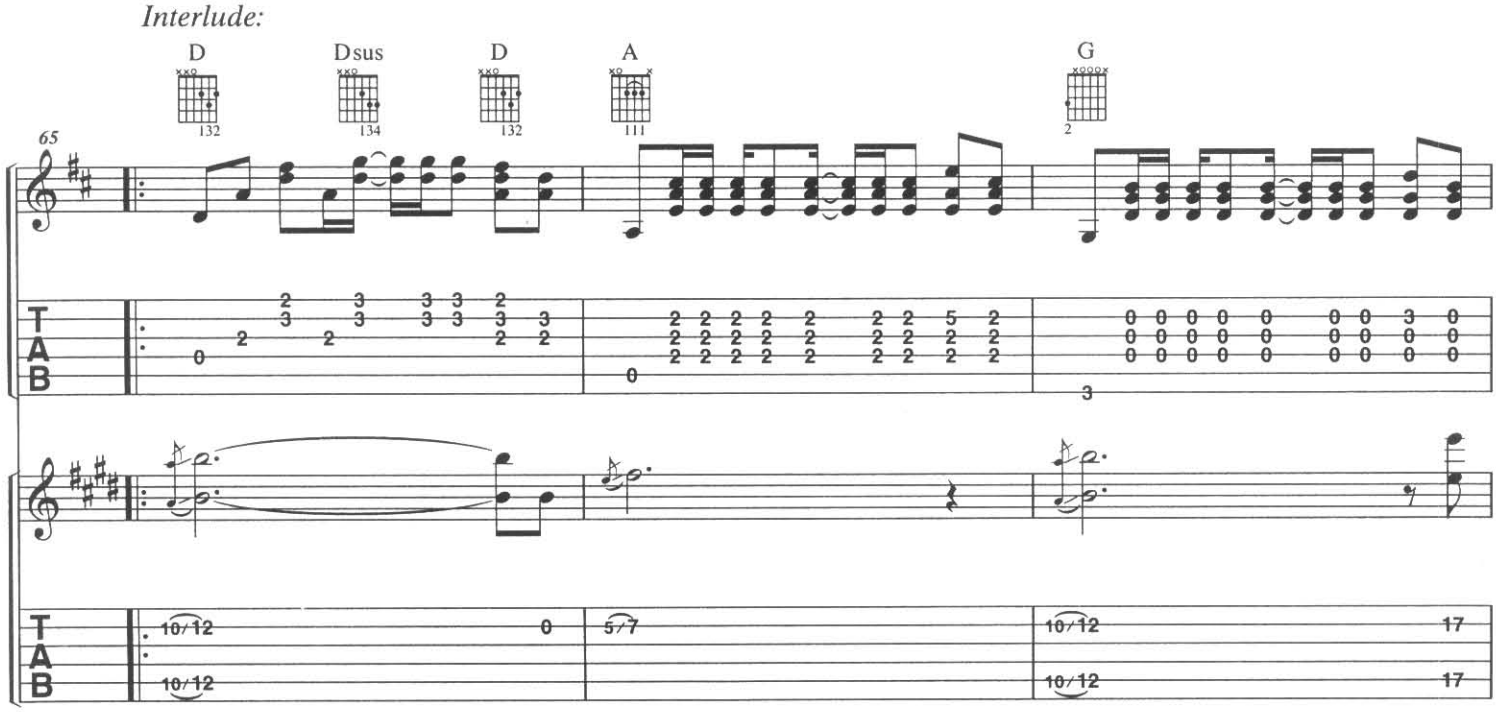
Instrumental:

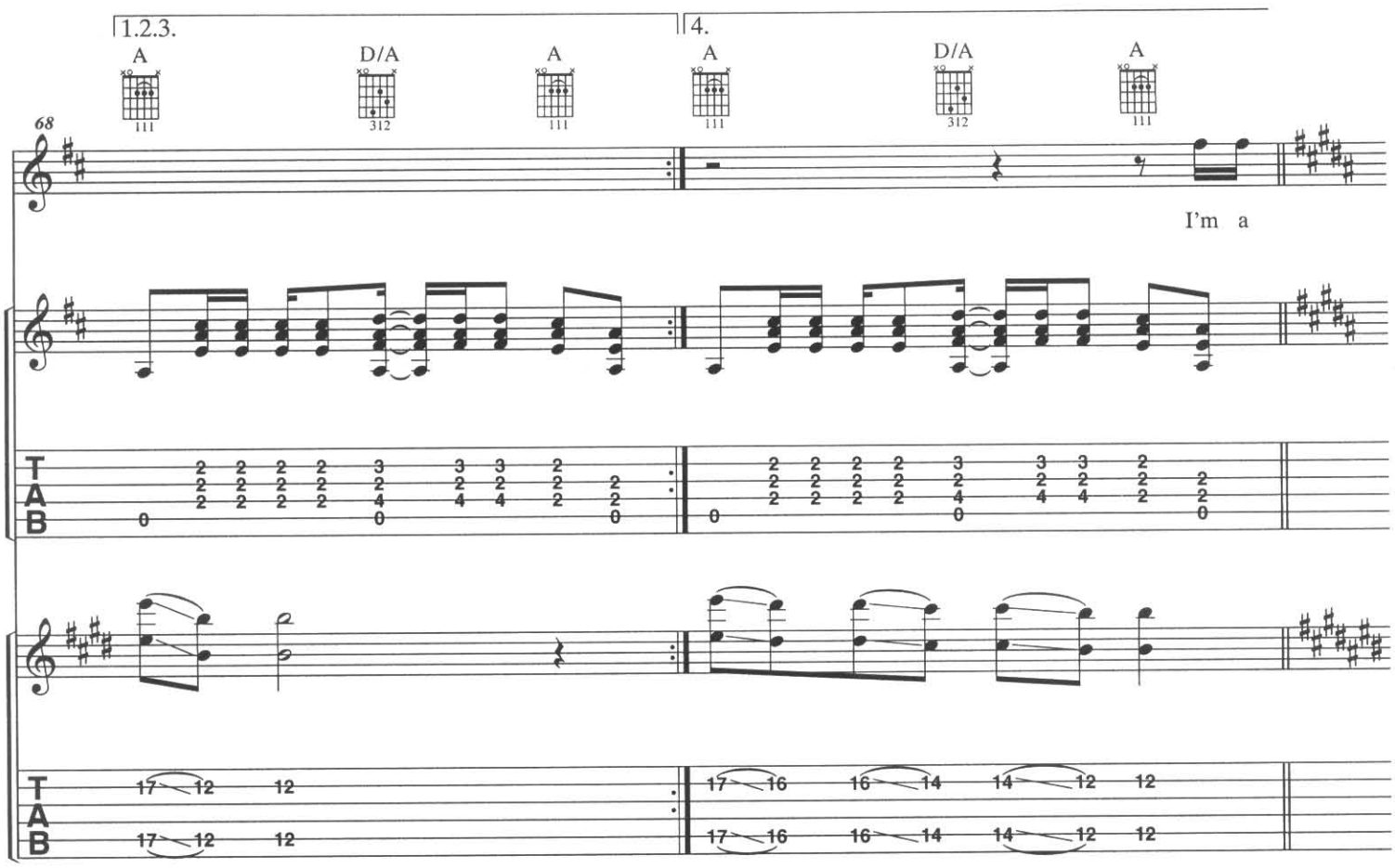


*Elec. Gtr. 2 in Open E tuning : ⑥ = E; ⑤ = B; ④ = E; ③ = G♯; ② = B; ① = E
Elec. Gtr. 2 without capo, TAB numbers are as written.

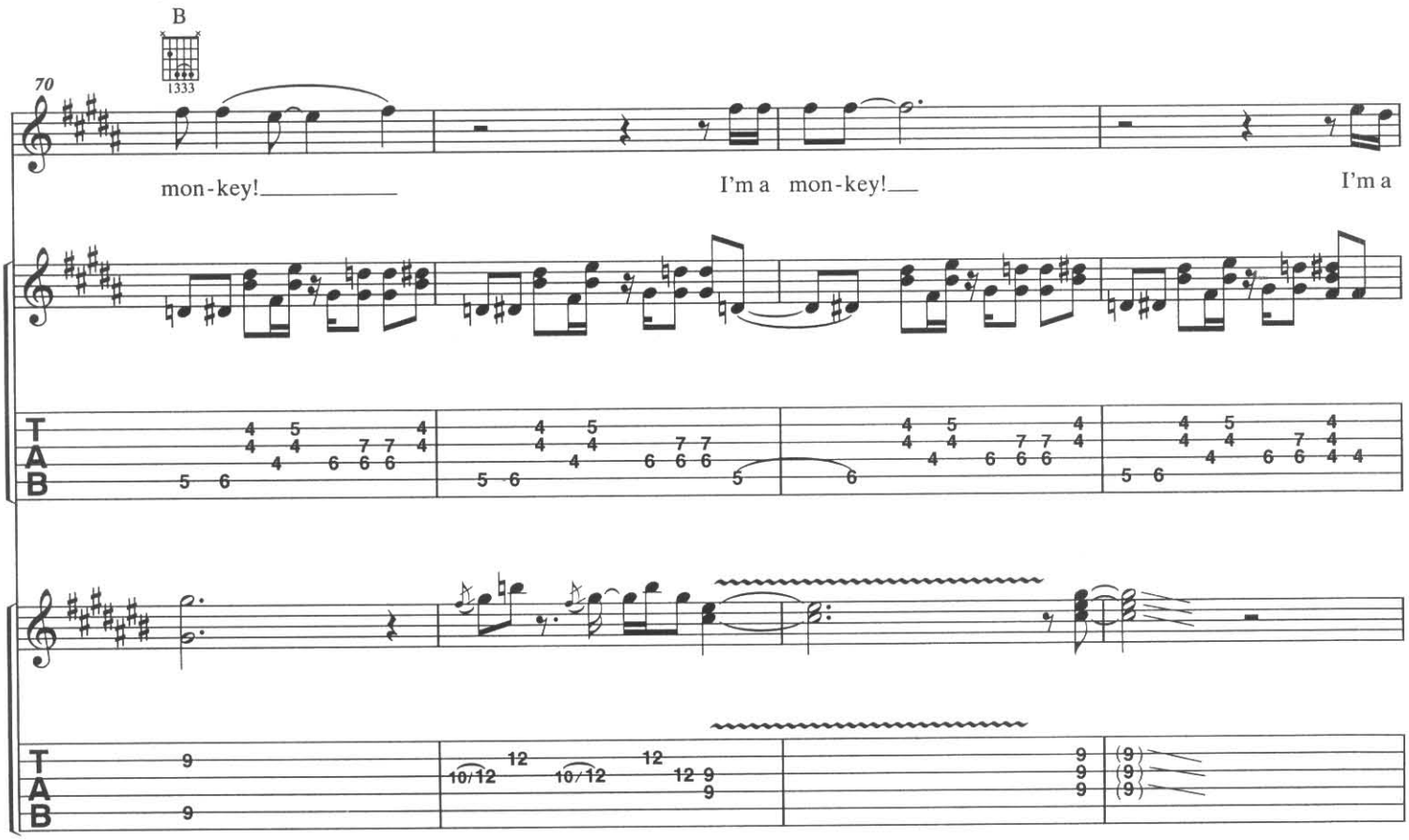


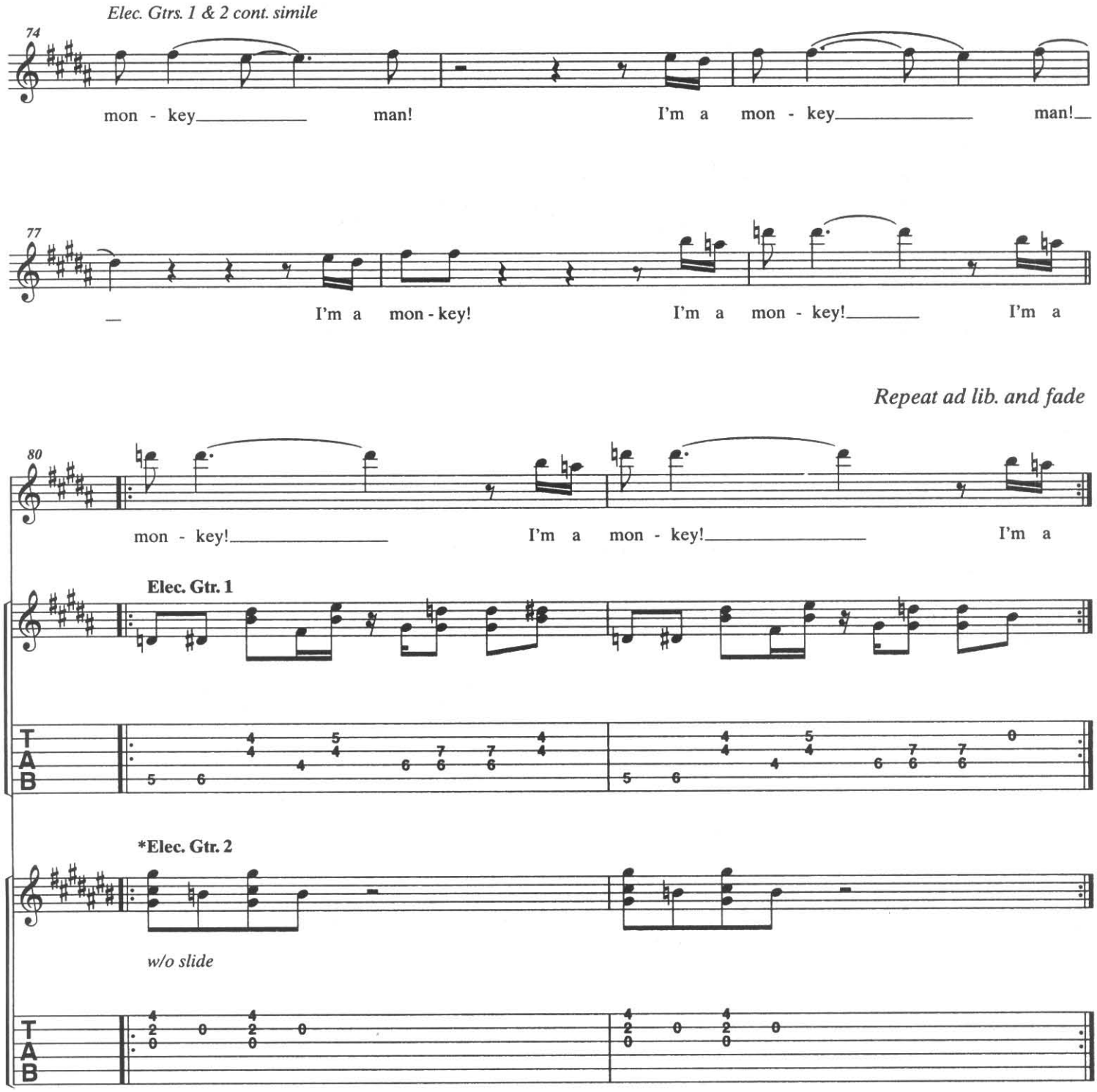
Interlude:





Outro:





*Elec. Gtr. 2 in Open E tuning (see meas. 52 footnote).

COUNTRY HONK

Piano Sheets.ru
архив нот

Words and Music by
MICK JAGGER and KEITH RICHARDS

Moderate laid-back country feel ♩ = 120

Intro:

Acous. Gtr.

mf

G C

G D D/F♯ G

1. I'm

Verse 1:

G C

Acous. Gtr. cont. simile

sit-tin' in a bar___ tip - pling a jar_____ in Jack - son and,

G A7 D D/F♯

on the street,___ the sum - mer sun___ it shines.___ There's

G C

man - y a____ bar - room queen___ I've had___ in Jack - son, but I just_

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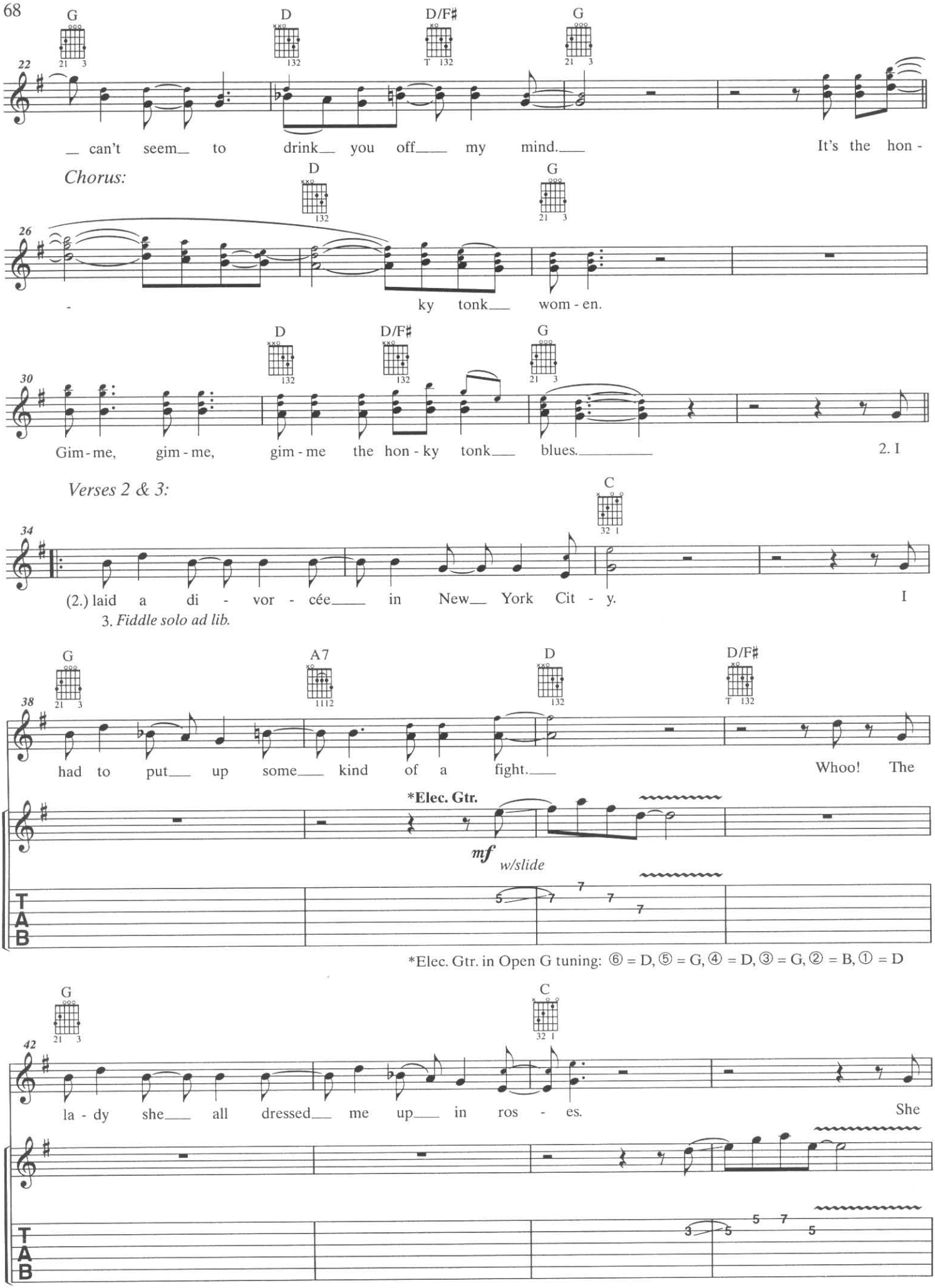
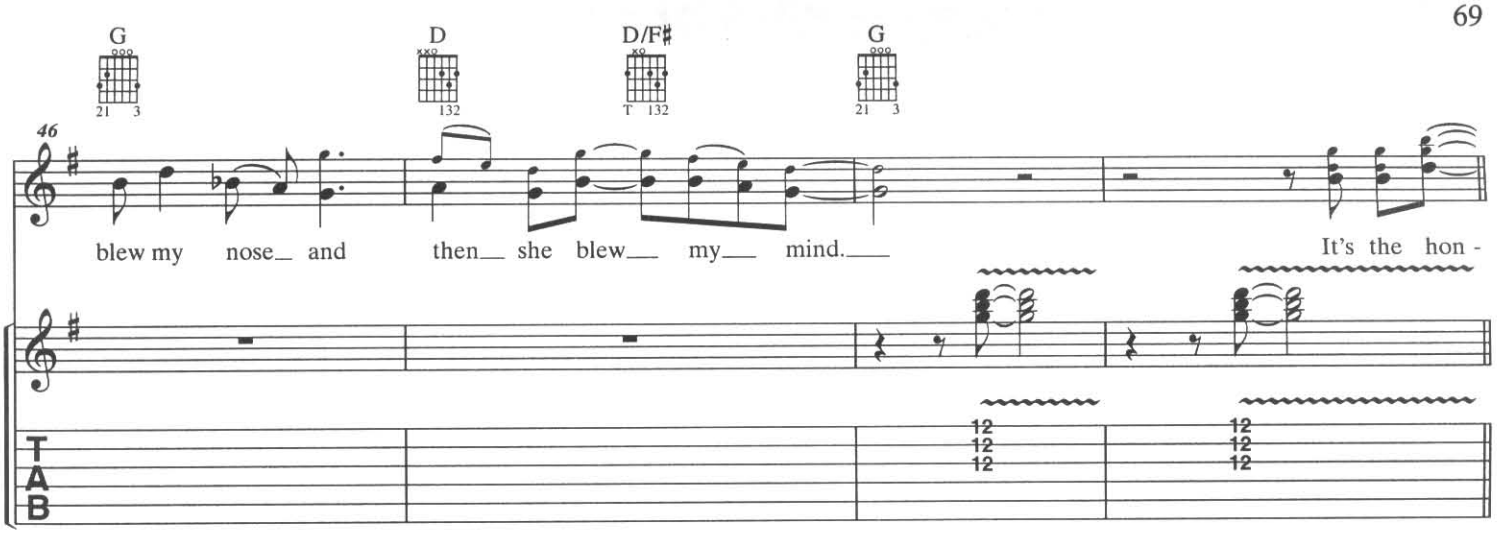
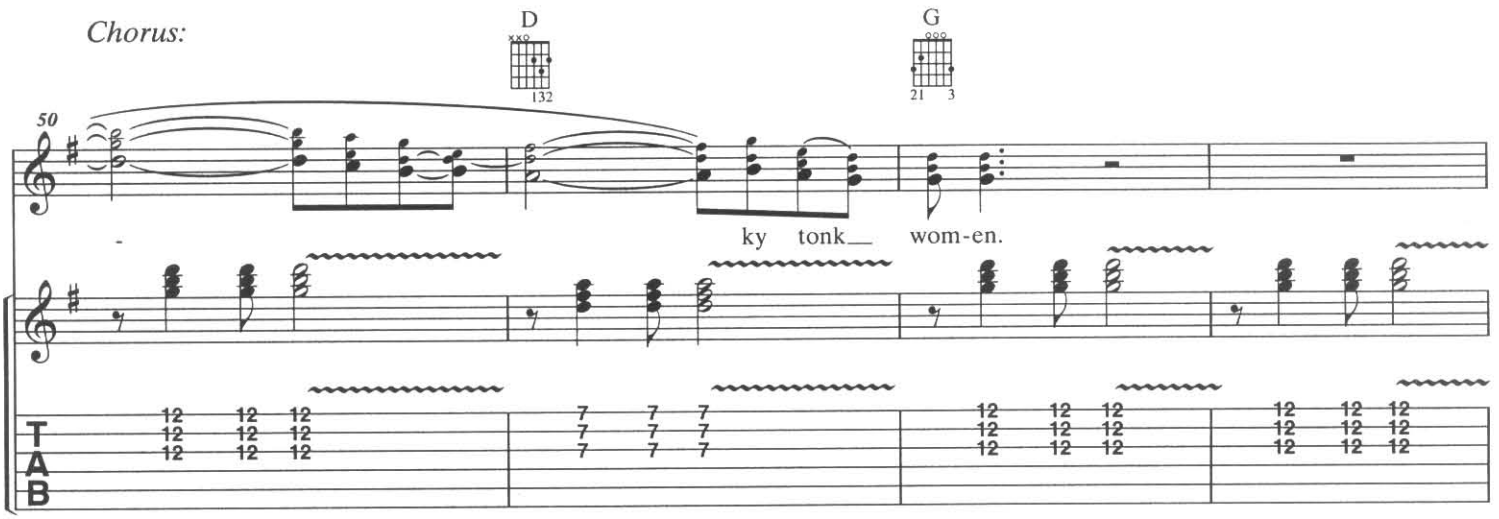
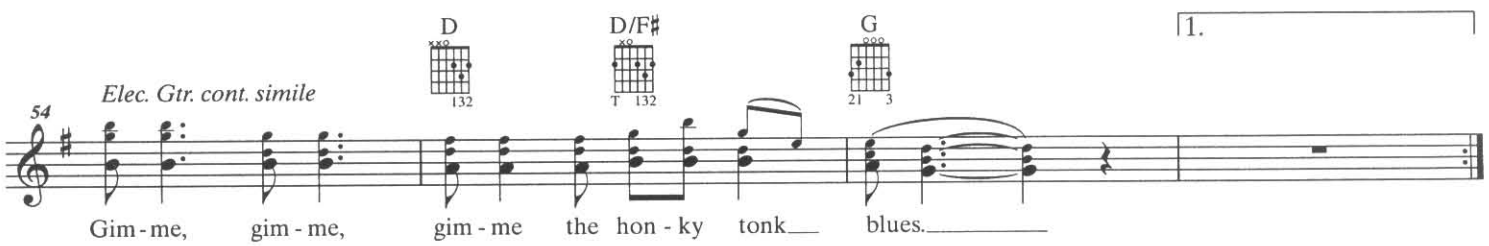
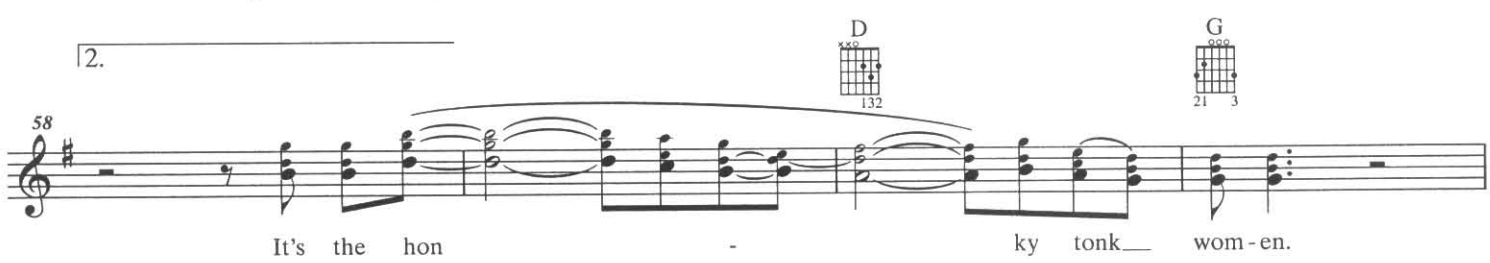
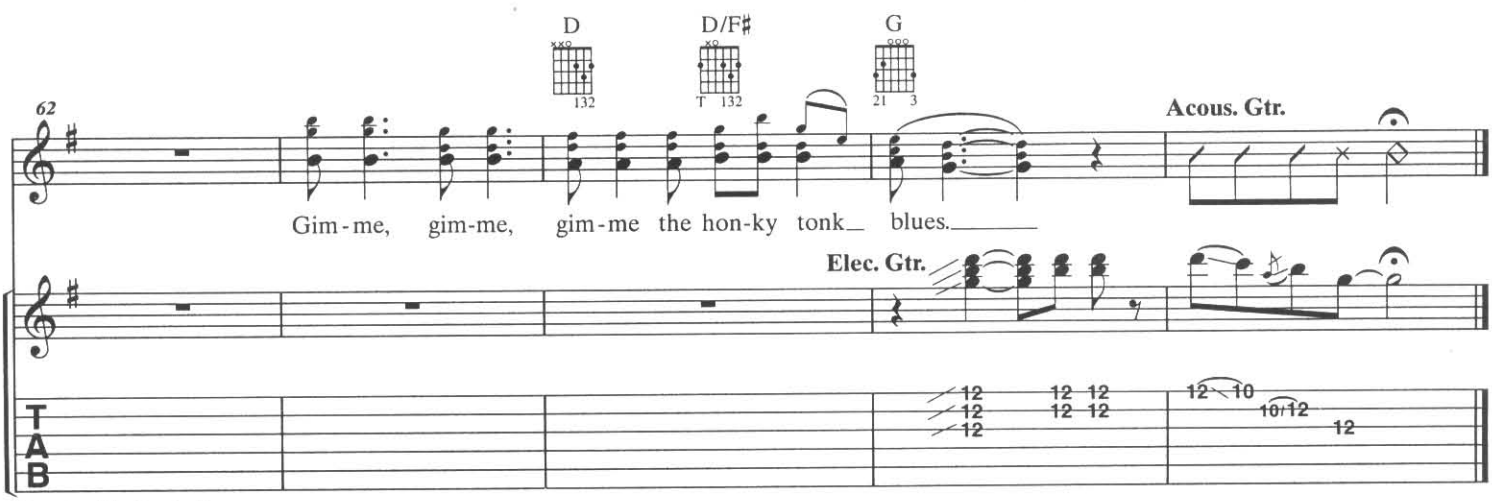

G
D
D/F♯
G
22
can't seem to drink you off my mind.
It's the hon -
Chorus:
D
G
26
ky tonk wom - en.
D
D/F♯
G
30
Gim - me, gim - me, gim - me the hon - ky tonk blues.
2. I
Verses 2 & 3:
C
34
(2.) laid a di - vor - cée in New York Cit - y.
I
3. Fiddle solo ad lib.
G
A7
D
D/F♯
38
had to put up some kind of a fight.
Whoo! The
*Elec. Gtr.
mf
w/slide
TAB
*Elec. Gtr. in Open G tuning: ⑥ = D, ⑤ = G, ④ = D, ③ = G, ② = B, ① = D
G
C
42
la - dy she all dressed me up in ros - es.
She
TAB


G
D
D/F♯
G
46
blew my nose and then she blew my mind.
It's the hon -
T
A
B


Chorus:
D
G
50
-
ky tonk wom-en.
T
A
B


D
D/F♯
G
1.
Elec. Gtr. cont. simile
54
Gim-me, gim-me, gim-me the hon-ky tonk blues.

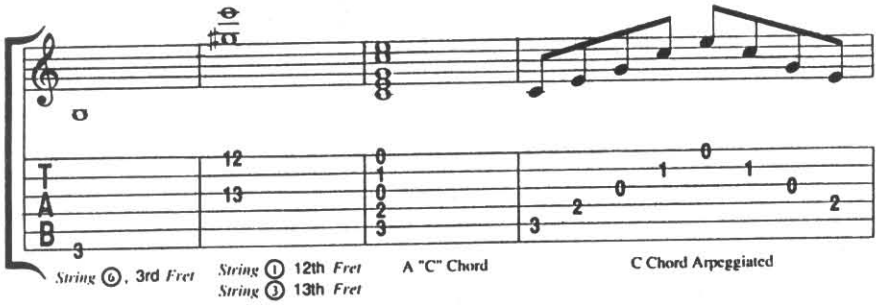

2.
D
G
58
It's the hon - ky tonk wom-en.


D
D/F♯
G
62
Acous. Gtr.
Gim-me, gim-me, gim-me the hon-ky tonk blues.
Elec. Gtr.
T
A
B

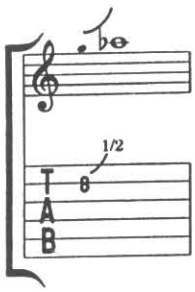
GUITAR TAB GLOSSARY **

TABLATURE EXPLANATION

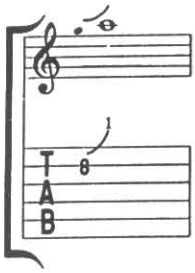
READING TABLATURE: Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).



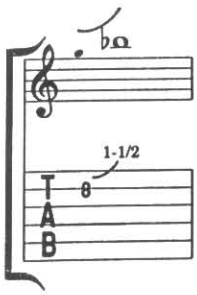
BENDING NOTES



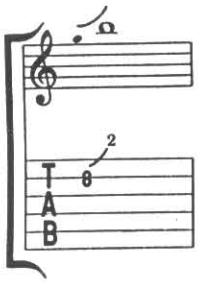
HALF STEP: Play the note and bend string one half step.*



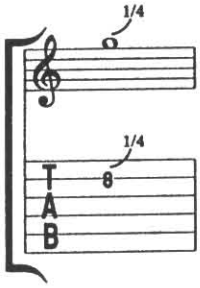
WHOLE STEP: Play the note and bend string one whole step.



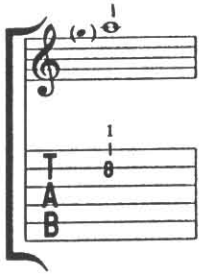
WHOLE STEP AND A HALF: Play the note and bend string a whole step and a half.



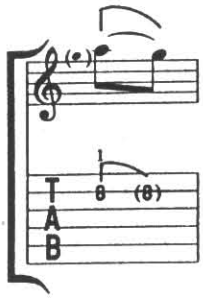
TWO STEPS: Play the note and bend string two whole steps.



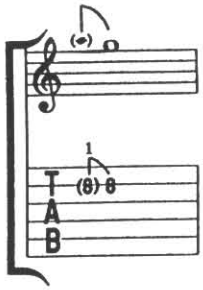
SLIGHT BEND (Microtone): Play the note and bend string slightly to the equivalent of half a fret.



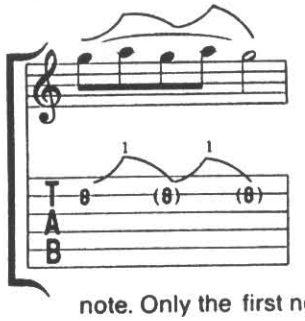
PREBEND (Ghost Bend): Bend to the specified note, before the string is picked.



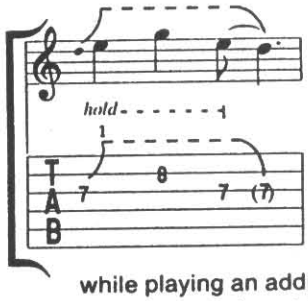
PREBEND AND RELEASE: Bend the string, play it, then release to the original note.



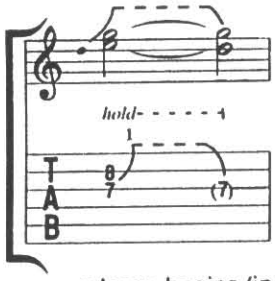
REVERSE BEND: Play the already-bent string, then immediately drop it down to the fretted note.



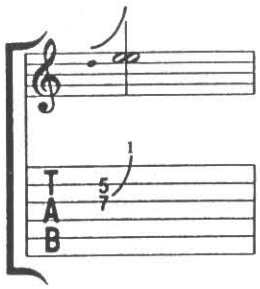
BEND AND RELEASE: Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.



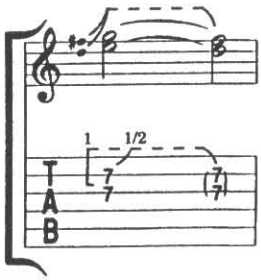
BENDS INVOLVING MORE THAN ONE STRING: Play the note and bend string while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.



BENDS INVOLVING STATIONARY NOTES: Play notes and bend lower pitch, then hold until release begins (indicated at the point where line becomes solid).



UNISON BEND: Play both notes and immediately bend the lower note to the same pitch as the higher note.



DOUBLE NOTE BEND: Play both notes and immediately bend both strings simultaneously.

*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

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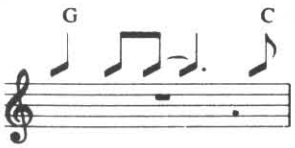
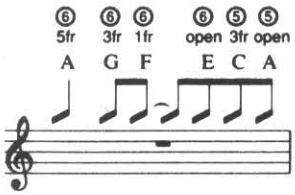
**By Kenn Chipkin and Aaron Stang

RHYTHM SLASHES



STRUM INDICATIONS: Strum with indicated rhythm.

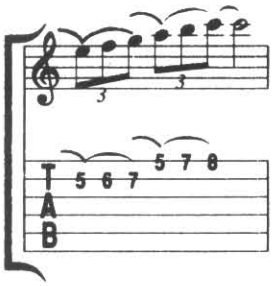
The chord voicings are found on the first page of the transcription underneath the song title.



INDICATING SINGLE NOTES USING RHYTHM SLASHES: Very often single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.

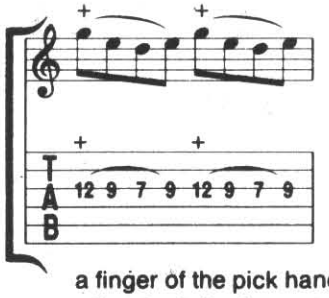
ARTICULATIONS

HAMMER ON: Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.

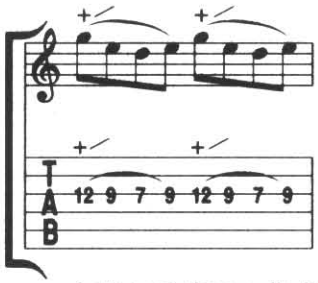


LEFT HAND HAMMER: Hammer on the first note played on each string with the left hand.

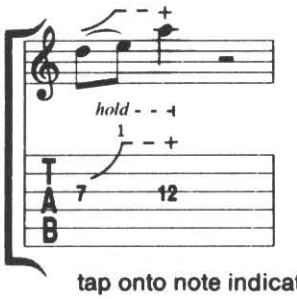
PULL OFF: Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.



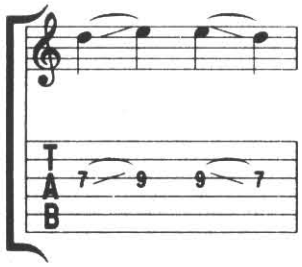
FRETBOARD TAPPING: "Tap" onto the note indicated by + with a finger of the pick hand, then pull off to the following note held by the fret hand.



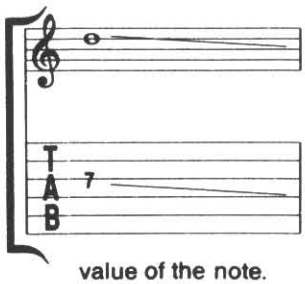
TAP SLIDE: Same as fretboard tapping, but the tapped note is slid randomly up the fretboard, then pulled off to the following note.



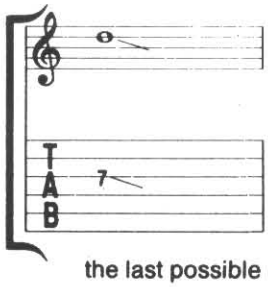
BEND AND TAP TECHNIQUE: Play note and bend to specified interval. While holding bend, tap onto note indicated.



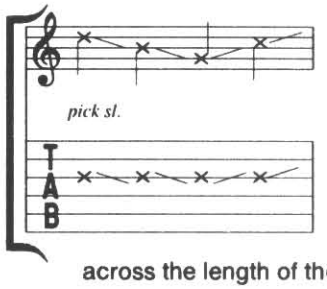
LEGATO SLIDE: Play note and slide to the following note. (Only first note is attacked).



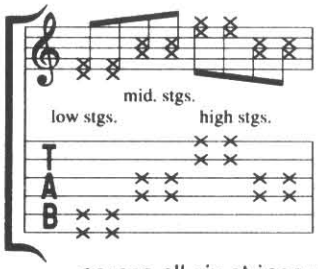
LONG GLISSANDO: Play note and slide in specified direction for the full value of the note.



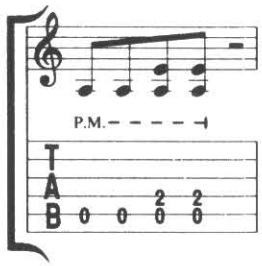
SHORT GLISSANDO: Play note for its full value and slide in specified direction at the last possible moment.



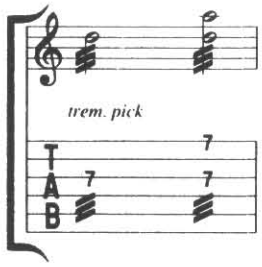
PICK SLIDE: Slide the edge of the pick in specified direction across the length of the string(s).



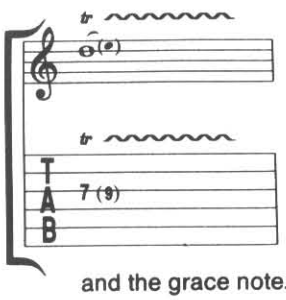
MUTED STRINGS: A percussive sound is made by laying the fret hand across all six strings while pick hand strikes specified area (low, mid, high strings).



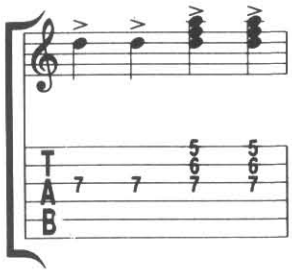
PALM MUTE: The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.



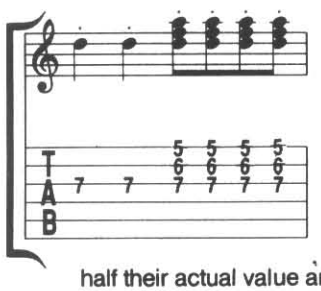
TREMOLO PICKING: The note or notes are picked as fast as possible.



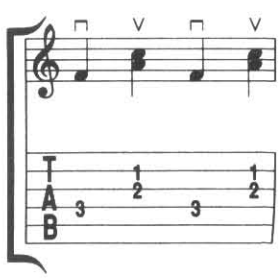
TRILL: Hammer on and pull off consecutively and as fast as possible between the original note and the grace note.



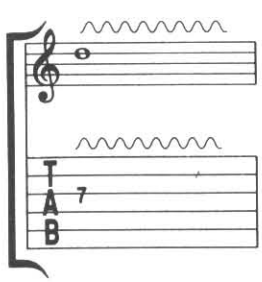
ACCENT: Notes or chords are to be played with added emphasis.



STACCATO (Detached Notes): Notes or chords are to be played roughly half their actual value and with separation.

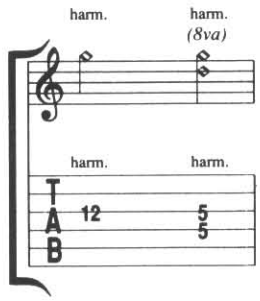


DOWN STROKES AND UPSTROKES: Notes or chords are to be played with either a downstroke (⊓) or upstroke (V) of the pick.

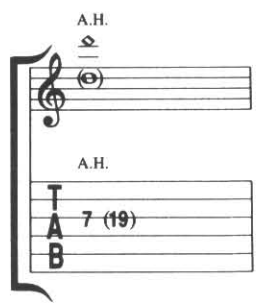


VIBRATO: The pitch of a note is varied by a rapid shaking of the fret hand finger, wrist, and forearm.

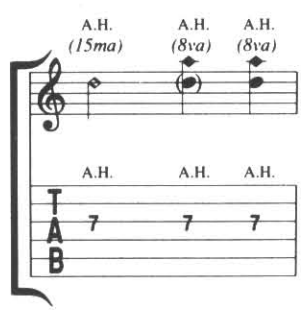
HARMONICS



NATURAL HARMONIC: A finger of the fret hand lightly touches the note or notes indicated in the tab and is played by the pick hand.

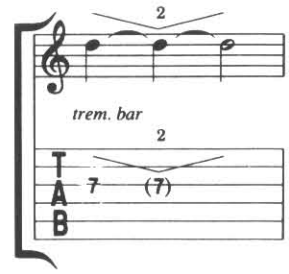


ARTIFICIAL HARMONIC: The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the same string at the second tab number (in parenthesis) and is then picked by another finger.

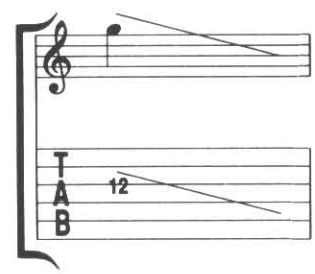


ARTIFICIAL "PINCH" HARMONIC: A note is fretted as indicated by the tab, then the pick hand produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parenthesis are found around the fretted note, it does not sound. No parenthesis means both the fretted note and A.H. are heard simultaneously.

TREMOLO BAR



SPECIFIED INTERVAL: The pitch of a note or chord is lowered to a specified interval and then may or may not return to the original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.



UN-SPECIFIED INTERVAL: The pitch of a note or a chord is lowered to an unspecified interval.